Author:
Jones, Victoria L

Title:
'I was grotesque […] but I was certainly not a physical impossibility' A Study of the Human, the 'Other' and the Deformed Body in H.G. Wells's Early Scientific Romances

‘I was grotesque […] but I was certainly not a physical impossibility’ A Study of the Human, the ‘Other’ and the Deformed Body in H.G. Wells’s Early Scientific Romances

Victoria Louise Jones

Student Number: [redacted]

A dissertation submitted to the University of Bristol in accordance with the requirements for award of the degree of Master of Philosophy in the Faculty of English

School of Humanities

July 2020

Word Count: 24,015

Author's Declaration

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's Regulations and Code of Practice for Research Degree Programmes and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others, is indicated as such. Any views expressed in the dissertation are those of the author.

SIGNED: Victoria L Jones **DATE**: 23rd May 2021

Acknowledgements

I begin by thanking my thesis supervisors, Dr Sam Matthews and Dr Maria Vaccarella, whose guidance and patience I am indebted to. Their advice and support during the creation of this thesis allowed me to challenge myself and create a piece of work that I am incredibly proud of.

In addition, my thanks also go to Professor Aidan Dodson and Dyan Hilton whose encouragement and assistance at various stages of the writing, editing and presentation of my work was invaluable.

Finally, my greatest thanks must go to my mother. No matter how challenging I found these last two years, she championed my creativity and research. It is due to her unwavering encouragement for my success, despite her own personal battles, that I would like to dedicate this thesis to her.

‘I was grotesque […] but I was certainly not a physical impossibility’ A Study of the Human, the ‘Other’ and the Deformed Body in H.G. Wells’s Early Scientific Romances

Abstract

This dissertation uses a disability studies approach to create a revisionary interpretation of H. G. Wells’s early scientific romances: *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897) and *The War of the Worlds* (1898). It will show how the binary between able-bodied and the physically disabled is represented in these texts through the human and the ‘Other’, specifically by examining the physical differences between the human characters and the strange bodies of the aliens, beasts or non-human characters in each novel. As critics usually read the early scientific romances as pessimistic, this approach finds more positivity in these texts, encouraging the reader to see things from the ‘Other’s’ perspective.

The project aims to show how Wells questions and undermines the binary, exposing it as a cultural construct, created by prejudice and fear. It is structured in three chapters. Chapter One examines the different appearances and behaviours of the human and the ‘Other’ in *The War of the Worlds* and *The Island of Doctor Moreau*. It shows how Wells confuses who the ‘Other’ is by using similar descriptions between the human characters and the representative ‘Other’ characters, allowing the reader to question the validity of the binary while also questioning whether there is an ‘Other’ at all.

Chapter Two then investigates the material boundaries that physically separate the human from the ‘Other’. It demonstrates how walls, enclosures and barriers in *The Island of Doctor Moreau* and *The Time Machine* are permeable or damaged. This reflects how attitudes towards ‘otherness’ and disability can be broken down and changed. It also argues that Wells socially comments on how much the Victorian disabled community are not segregated and separate but as much a part of society as the able-bodied.

By exposing the culturally constructed binary, Chapter Three then discusses how acceptance through understanding of bodily variation, could overcome the binary. The chapter evaluates how Wells uses light imagery in *The Invisible Man* as evidence for Wells’s advocacy for increased knowledge and acceptance of the socially excluded ‘Other’.

Re-reading Wells’s scientific romances from a disability studies perspective suggests that increased knowledge and understanding of disability increases opportunities to question and dismantle the false binary between the human and supposed ‘Other’. Thus, while Wells is not usually understood as a pro-disability advocate, his scientific romances can be understood as contributing to increased acceptance of those who do not fit a normative bodily ideal and questioning social stigma about the odd body.

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List of Abbreviations

TTM: *The Time Machine* (1895)	H.G. Wells, *The Time Machine*, ed. by Roger Luckhurst (Oxford: Oxford University Press, 2017)
IDM: *The Island of Doctor Moreau* (1896)	H.G. Wells, *The Island of Doctor Moreau*, ed. by Darryl Jones (Oxford: Oxford University Press, 2017)
IM: The Invisible Man (1897)	H.G. Wells, *The Invisible Man*, ed. by Matthew Beaumont (Oxford: Oxford University Press, 2017)
WOTW: *The War of the Worlds* (1898)	H.G. Wells, *The War of the Worlds*, ed. by Patrick Parrinder (London: Penguin Publishing, 2005)

Introduction

'Before we judge them too harshly, we must remember what ruthless and utter destruction our own species has wrought, not only upon animals, such as the vanished bison and the dodo, but upon its inferior races' (*WOTW* 9). H.G. Wells wrote this condemnation of human brutality in his 1898 science fiction *The War of the Worlds* (1898). A man of science, literature and a pioneer of human innovation, Wells predicted many aspects of the modern world decades in advance. His works share chilling similarities with events and technological advancements that have happened long since their publication: nuclear weapons, mobile phones, surveillance culture and the start of the Second World War. He accurately foresaw the Bolshevik revolution, the rise in suburban landscapes and a new form of warfare dominated by aerial bombardment. Wells was clearly a man whose literary power lay in his ability to use invention and fantasy to comment on the world around him, while his prolonged popularity lies in the fact that his broader subject matter and themes of scientific advancement, social change and morality will always have a relevance in society.

Throughout his life Wells viewed his criticism of society as an instrument for change. As a student, Wells delivered lectures to the University Debating Society on 'The Past and Future of the Human Race', drawing upon ideas of political control, science and evolution, and on 'Democratic Socialism', proposing that the state should take control of the production and distribution of goods.[1] Wells was also often criticised for confusing literature with political pamphleteering. For example, *The Time Machine* (1895) tackles a disturbing future for humanity which echoes a contemporary social landscape of class division, while *The Island of Doctor Moreau* (1896) entered a political debate over topics such as vivisection and class division at the turn of the century. Virginia Woolf later objected that Wells was a 'young novelist [who] became a reformer [and due to his] insistence on a political vocation of the novel, [gave] us a vast sense of things in general; but a very vague one of things in particular'.[2] By contrast, this study will show how Wells's fictional representations of

[1] Michael Sherborne, *H.G. Wells: Another Kind of Life* (London: Peter Owen Publishers, 2010), p.60.
[2] Virginia Woolf, 'Mr Bennett and Mrs Brown' (1924), *Modernism: An Anthology*, ed. by Lawrence Rainey (Oxford: Blackwell, 2005), p.902.

bodily difference communicate ideas about social inclusivity to the reader, while also challenging their cultural assumptions.

The study into the reader's response to Wells's work is a developing field that has only gained momentum in the past decade. For instance, Sarah Cole's new book, *Inventing Tomorrow: H. G. Wells and the Twentieth Century* (2020), focuses upon the reformist change that Wells's work caused within his readers and how he conjured feelings of embarrassment and self-reflection.[3] Cole argues that these feelings were a catalyst for change, as much for today's readers as when Wells's work was published. This area of reader response is also studied by Károly Pintér who looks at how readers' perceptions are altered and influenced by cultural expectations and what they are familiar with around them.[4] What can be seen from this approach is that there has been a recent shift towards the emotional response to Wells's work when looking at his fiction in the wider social and cultural context. This study will extend this approach by arguing that Wells creates speculative fictions which encourage readers to accept that the human body is not standardised, but diverse.

The Socialist Wells did not separate his literary intentions and his political purposes; his fictions have a reformist agenda. In another version of Woolf's essay, she states that his fiction 'was a vision of a better, breezier, jollier, happier, more adventurous and gallant world', claiming that he expressed a utopian perspective.[5] As this study will show, there are many dark moments in Wells's early work which propose that humanity's ugly behaviour is often fuelled by an ideal vision of the human body. For example, Griffin, the invisible man, is bullied because of his bodily difference that ultimately leads to his death, and characters make instant judgements on those who do not fit into their normative schema of the human body. Wells's work does not present a utopian vision as Woolf suggests. Instead, it shows a dichotomy between what is deemed ideal and what is reality. He presents these ideas to his readership with the intention of reformation. These intentions span many societal

[3] Sarah Cole, *Inventing Tomorrow: H. G. Wells and the Twentieth Century* (New York: Columbia University Press, 2020).
[4] 'The Analogical Alien: Constructing and Construing Extraterrestrial Invasion in Wells's *The War of the Worlds*', *Hungarian Journal of English and American Studies*, 18 (2012), 133-149.
[5]Virginia Woolf, quoted by Jane Goldman, *The Cambridge Introduction to Virginia Woolf* (Cambridge: Cambridge University Press, 2012), p.107.

issues; from class divisions, imperialism and capitalism to universal human rights, Wells intended his work to benefit society. His work represents many different kinds of people, but his representation of bodily deformity is under-studied by scholars. This thesis explores how Wells's early scientific romances engage with different aspects of Victorian society's construction of disability and deformity.

In this study, disability and deformity will be explored through the concept of the 'Other'. A body that does not fit within the confines of an ideological construction, for example, extreme bodily deformity, is deemed an 'Other'. Stuart Zane Charmé states that we construct a sense of self largely through 'a sense of who or what we are not' and that 'our awareness of the Other's 'otherness' is filtered through the creations and distortions of our own consciousness'.[6] An individual's sense of self is established through its opposition, and can be bolstered through exaggerating difference highlighting how both the social norm and the social 'Other' are reliant on each other's definition, creating a powerful binary. Charmé also points to the subjectivity of 'otherness' and how difference can be exaggerated through 'creations and distortions'. This exaggerated difference is what affirms selfhood. Wells uses the grotesque monsters and misshapen aliens of the early scientific romances as the extreme version of bodily 'otherness' in the parallel realm of speculative fantasy fiction. Reading this genre through a disability studies lens opens up this exaggeration and subjectivity for analysis as it is not hidden by the conventions of realistic fiction.

Within the disability studies field, the affirmation of self and normality has been theorised by David Hevey and Rosemarie Garland-Thomson. Hevey, who coined the term 'Enfreakment', suggests that those looking at an individual with a bodily deformity reinforce their own standardised body.[7] In the Victorian context, Garland-Thomson uses the Victorian Freak Show to argue that 'such shows choreographed human variation into a spectacle of bodily otherness that united their audiences in

[6] Stuart Zane Charmé, 'Introduction', *Vulgarity and Authenticity: Dimensions of Otherness in the World of Jean-Paul Sartre* (Boston: University of Massachusetts Press, 1993), pp. 3-15 (p.5).
[7] David Hevey, *The Creatures Time Forgot: Photography and Disability Imagery* (London: Routledge, 1992).

opposition to the freaks' aberrance and assured the onlookers that they were indeed "normal"'.[8] This thesis will show how Wells uses this construction of 'otherness' in his early scientific romances – *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897) and *The War of the Worlds* (1898) – to reflect and comment on societal attitudes towards those with extreme bodily difference. In these fictions, Wells creates a series of characters that represent the human and the 'Other'.[9] The Martians: aliens from Mars who invade Earth (*WOTW*); the Beast-Folk: the human/animal results of genetic experiments on animals by Doctor Moreau (*IDM*); the Morlocks: future human descendants who have been driven to a subterranean habitat (*TTM*); and Griffin: an albino man who renders himself invisible through a science experiment. All are characters looked and gazed upon as 'Other' in different ways, remote from what is considered 'human'.

Vision and the eye, the mechanism of the gaze, sight, and perception, are fundamental to Wells's mediation of deformity. It is this aspect of perception that anchors the study of the human, the 'Other' and the deformed body in Wells's early scientific romances, which are contemporary with the invention of cinema. Film adaptations of Wells's novels develop his examination of the narrator, witness or percipient's reactions to viewing physical difference and 'otherness'. Charles Brand's cinematic adaptation, *Dr Moreau's House of Pain* (2004), accesses the horrified response of its audience through its projection of composite creatures when representing the Beast-Folk in *IDM*. Amalgamations of pigs, dogs, humans, and other living beings are stitched together like images from adaptations of Mary Shelley's *Frankenstein* (1818). By portraying composite creatures on screen, Brand is highlighting how horror derives from our sense of orderly classification being disturbed. Paul Verhoeven's *The Hollow Man* (2000) is based on Wells's *IM*. Here, invisibility (Griffin's form) is seen as a sense of emptiness suggesting his humanity vacated his body when he transgressed against 'normal' bodily attributes. Verhoeven's choice of the word 'hollow' rather than 'invisible' for the film's title suggests that deformity is also seen as a lack of humanity within the body. This study will

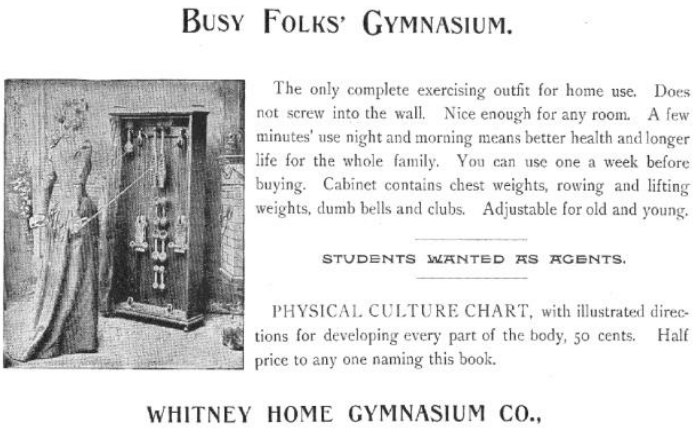
[8] Rosemarie Garland-Thomson, 'Disability, Identity and Representation: An Introduction', *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* (New York: Columbia University Press, 1997), pp. 5-18 (p.17).
[9] Hereafter, the novels are cited as *TTM*, *IDM*, *IM* and *WOTW* respectively, as in the 'List of Abbreviations'.

emphasise how Griffin's invisible body symbolises Victorian deformity. In the novel, Griffin reveals his invisibility in a fit of rage at his onlooker's persecution and assumptions about his body, removing his clothing and bandages. James Whale's 1933 film adds lines to this scene; the policeman, who is there to arrest Griffin, explains that '[Griffin] is all eaten away'. '[He] is all eaten away' links his sense of emptiness with his humanity being consumed. Whale associates savagery with his character's condition, but does it originate in Griffin, or is it the result of how he has been looked at and judged?

These later filmic depictions of deformed characters in Wells's work all have something in common. The object of horror is also a distorted depiction of the human. The uncanny visual experiences created by these screen adaptations are founded on human insecurity and unease about the body. The sense of disrupted classification order, as explored in Brand's adaptation, suggests Wells's 'Other' characters interrogate the prevailing value systems, inviting us to re-examine the definition of human and 'Other'. Composite species, empty vessels, and savaged bodies, that yet take recognisably human shape, put into question what defines the human body and how deformed characters problematise the relation between deformity and the human.

Visual culture was all-pervasive in Wells's time as in ours; imagery of idealised beauty is omnipresent, entire industries are founded on deep-rooted insecurities about bodies deemed inferior or imperfect, and advertising promotes idealised body shapes as the norm. Images that do not conform to this idealised body are seen as threatening or revolutionary. When Mattel, Inc., the maker of the Barbie fashion doll, released a diversity range in 2020 which included dolls with a disability, it was viewed as so radical and representative of the zeitgeist that her defiant silhouetted figure looking towards the light was the cover of an edition of TIME magazine (see fig. 1).

Fig. 1, *Time Magazine Cover Art*, 'Inside the Biggest Change in Barbie's 57-Year History – and what it says about American Beauty Ideals', <https://time.com/barbie-new-body-cover-story/> [accessed 21 February 2020].



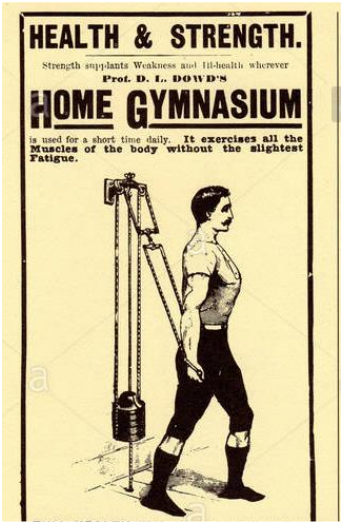


Fig 2, Anon, Victorian Electric Corset Inventions 1890s, <https://www.advertisingarchives.co.uk/detail/18374/1/magazine-advert/victorian-electric-corset-inventions> [accessed 19 February 2020].

Fig. 3 and 4, Home Gymnasium and Busy Folks' Gymnasium, in Donovan A Shilling, *Made in Rochester* (New York: Pancoast Publishing, 2015), p.265.

The late-Victorian period which produced early cinema and Wells's scientific romances was a culture of mass-produced popular images enabled by the technological advance of affordable printing. Within this new growth of Victorian image production, pictures of the body were frequently viewed across different media: advertisements, photographs, and through the language of fiction. As is clear from figures 2, 3 and 4, the 'perfect' body was a product of a consumerist social construct. These advertisements also show how the perpetuation of a 'normal' body or aspiring bodily aesthetic is created through an act of deformation: the corset physically distorts the woman's waist size, moving bones and internal organs. Elizabeth Ewing claims that by 1868 Britain had produced three million corsets a year while another two million were imported annually from France and Germany, while Fig. 5 (next page) shows how the ratio of women's waistlines to body height did not alter significantly

throughout the period due to the consistent use of corsets.[10] The consumer culture of the ideal body shape through distortion was evidentially bought into by many women during the period.

Ratio of Waistline to Body Height, Averages by Decade, 1751–1930

Period	*Width of Waist*
1751–60	12.8%
1761–70	13.2
1771–80	11.9
1781–90	12.3
1791–1800	12.2
1801–10	14.0
1811–20	12.5
1821–30	11.0
1831–40	10.0
1841–50	8.7
1851–60	8.2
1861–70	8.5
1871–80	9.5
1881–90	8.5
1891–1900	9.0
1901–10	10.3
1911–20	13.3
1921–30	15.1

Note: All measurements were based on a ratio of the total height of figure from "toe to the middle of the mouth."

Fig. 5. Jane Richardson and A.L Kroeber, 'Three Centuries of Women's Dress Fashions', *Fashion Marketing: An Anthology of Viewpoints and Perspectives* (London: George Allen & Unwin, 1973), p.61.

Similarly, the increasing popularity of an idealised Victorian male physique, promoted through the marketing of gymnastic equipment for the home, as in figures 2 and 3, shows another case of how 'normal' and idealised bodies are not natural but created through bodily manipulation and change. The idea that there is a polarity between the 'normal' and deformed 'Other' body is flawed due to the distortion or fabrication necessary to create the Victorian ideal.

What is Normal?

The leading question that controls this ideology is: what is 'normal'? This is a topic which offers an essential forum for disability studies and has been widely discussed by theorists in the field. David Mitchell and Sharon Snyder explained in 1997, 'disability studies [methodology] takes the

[10] Elizabeth Ewing, *Fashion in Underwear* (London: Batsford, 1971), p.140.

medicalized model of disability as its primary object of critique'.[11] That is to say, earlier disability studies tended to interpret disability in isolation, and not as part of the binary that is created through the construction of what is considered able-bodied. Lennard J. Davis discusses this very question in his most recent work on the construction and enforcement of normalcy. Davis' methodology explains that 'to understand the disabled body, one must return to the concept of the norm'.[12] Davis distances himself from the earlier disability studies' methodology and shifts the focus away from the construction of disability and onto the construction of normalcy, explaining that 'the problem is the way normalcy is constructed to create the "problem" of the disabled person'. [13] I agree with Davis that disability needs to be seen as a concept influenced by society, culture, history and politics and not in isolation – and not as a 'problem'.

I will begin with a brief, synoptic history of the creation of what defines and controls what is deemed bodily normality. This is, of course, a constantly shifting definition, which records the values of different historical times and cultures. For instance, in recent years there has been a shift away from 'normal' denoting 'size zero' models and airbrushed images of both men and women, and towards a reclamation of 'normal' as not being one ideal, but of diversity and self-acceptance.

The word 'normal', meaning to constitute or conform 'to a type or standard', only entered the English language around 1840.[14] What preceded this, was the word 'ideal', dating back to the seventeenth century. Traditionally the ideal body was seen as unattainable, a product of mythological gods and divinity, visualised in art and imagination. Venus and Apollo: ideal, idyllic bodies, perpetuated from the age of Classicism and Neoclassicism. François-André Vincent's *Zeuxis Choosing as Models the Most Beautiful Girls of the Town of Crotona* (1789) emphasises this unattainable body (see fig. 6, next page).

[11] David Mitchell and Sharon Snyder, 'Disability and the Double-Blind Representation', *The Body and Physical Difference: Discourses of Disability* (Ann Arbor: University of Michigan Press, 1997), pp. 1-31 (p. 24).
[12] Lennard J. Davis, 'Constructing Normalcy', in *Enforcing Normalcy: Disability, Deafness and the Body* (London: Verso, 1995), pp. 23-49 (p.23). Davis, *End of Normalcy: Identity in a Biocultural Era* (Ann Arbor: University of Michigan Press, 2013).
[13] Lennard J. Davis, 'Constructing Normalcy', p. 24.
[14] OED Online, s.v. 'Normal'.

Fig. 6, François-André Vincent, *Zeuxis Choosing as Models the Most Beautiful Girls of the Town of Crotona* (1789), in Nicholas Mirzeoeff, *Silent Poetry: Deafness, Sign and Visual Culture in Modern France* (New Jersey: Princeton University Press, 2007), p.44.

The painting is of Zeuxis, a Greek painter who is attempting to find the model for the divinely beautiful amongst real women. The Stair Sainty catalogue states that in the image, Zeuxis 'had to seek the most perfect characteristics from five of the greatest beauties in the city', as he was unable to find one woman who reflects the body he is searching for.[15] Vincent has placed the line of women next to the canvas that currently holds the outline of Aphrodite, as if to highlight the dichotomy between the real, natural body and the empty, uninhabited sketch of the ideal that is being created by the artist. What Vincent and the mythological tradition of the divine ideal body exemplifies is that all members of society are below the ideal; no one can have an ideal body, and this is a socially accepted notion. The fact that it is a painting also aims to show the value of how art represents the ideal: it is subjective and created. As I argue, Wells reclaims the concept that perfection is unattainable. For example, in *TTM*, the narrator initially believes that the Eloi have evolved from the human race into 'the perfect triumph of man' who are the most 'beautiful and graceful' beings he has ever seen (*TTM* 35, 25). However, Wells quickly deconstructs this ideal image by calling attention to their flaws: they are 'indescribably frail' with a 'feeble-pettiness' (*TTM* 25, 73). On the contrary, Wells's Morlocks, the 'Other', although described as 'obscene' with 'stooping' bodies, are essential for the mechanism of this new time. If Zeuxis was an artist within Wells's speculative world, he would, again, be unable to find the most perfect physical characteristics in one character or set of characters, suggesting a

[15] 'Zeuxis Choosing his Models for the Image of Helen from among the girls of Croton', < https://www.stairsainty.com/artwork/zeuxis-choosing-his-models-for-the-image-of-helen-from-among-the-girls-of-croton-341/> , accessed 27th Feb 2020.

mixture of human and 'Other' individuals would be lined up next to the canvas, as Wells makes a point of emphasising that perfection is unattainable, and that the 'norm' is a social construct.

The shift from the 'ideal' body, exclusively represented by gods, to what we now refer to as the 'normal' body, came partly from the Belgian sociologist and statistician, Adolphe Quetelet (1796-1874). After witnessing how astronomers formulated their distribution of results based on a 'law of error' which saw them plot their errors and then average them, he believed this principle could be applied to the human body. He created the concept of 'L'Homme Moyen' (The Average Man), based on human attributes. The social implications were staggering: he stated what the 'normal' body should be. Quetelet's work reinforces the cultural shift from an 'ideal' body being accepted as unattainable and exclusively divine, to a body that is declared as average. Wells's work has been interpreted in relation to Quetelet's theory before. Anne Stiles compares the idea of 'L'Homme Moyen' and the mad scientist in *IDM.* She takes the statements of the Victorian journalist, John Ferguson Nisbet, and shows how the idea of being a genius was a departure from the norm, and therefore linked to insanity: 'all departures from the mean, in the human species, including those which constitute genius, should be unsound'.[16] This study moves from Stiles's focus on Moreau, to the Beast-Folk and the other non-normative characters within the early scientific romances using Quetelet's theory to consider the 'normal' as a social construct.

Quetelet states that 'an individual who epitomised in himself, at a given time, all the qualities of the average man, would represent at once all the greatness, beauty and goodness of that being'.[17] Here, one can see the emergence of the 'normal' body's association with ideas of moral virtue, success and beauty. This therefore also highlights how deviance from this 'average man' or normal body, is implicitly deemed immoral, unsuccessful and unsightly: beauty has become the average. Wells can be seen to create a social commentary based on the tension between the 'normal' and the immoral. This study will show how the invisible man, the 'Other', is described as 'inhuman' and 'ugly' by the villagers who claim their normalness against him, nonetheless they brutally murder him

[16] John Ferguson Nisbet, quoted by Anne Stiles, 'Literature in "Mind": H.G. Wells and the Evolution of the Mad Scientist', *Journal of the History of Ideas*, 70 (2009), 317-339 (p.323).
[17] Quoted in Davis, p.27.

in a gang-like attack at the end of the novel. Quetelet's theory suggests that the villagers' normal bodies represent 'goodness' and moral virtue. However, Wells undermines the idea that a normal body and moral virtue are related by removing the moral high ground from these characters who see themselves as the bodily and moral norm.

Quetelet's notion of defining bodily deviations as 'errors' sits uncomfortably with modern readers, recalling ideas of Francis Galton and his term 'eugenics', coined in 1883. Eugenics developed Quetelet's vision of 'L'Homme Moyen' and applied it to the central biological theory of the day: Charles Darwin's theory of natural selection published in *On the Origins of Species* (1859). The notion that disability was not seen as a desirable trait for the human race meant that eugenicists stressed the importance of the elimination of such 'defectives'. Galton created an 'ogive': an ascending curve graph that plots the abundance of a desired trait. Those with the trait in abundance will be plotted higher up the graph, those lacking in the desired trait will be plotted lower.[18] Again, this redefined the concept of the 'ideal' and 'norm' to the detriment of how the disabled body is viewed in society. It classifies human bodies according to a ranked order: a hierarchical structure that pursues the notion of progress and human perfection, resulting in a dominant ideology, oppressing those who do not conform. This hierarchical structure can be seen across all Wells's early scientific romances. The concept of the graph where those seen as more desirable are at the top and those less so are on the bottom is echoed in the topography in *TTM*. The beautiful Eloi are above ground, the disfigured Morlocks are below: symbolically oppressed. Similarly, in *IDM*, there is a ranking to the Beast-Folk and the humans. Those Beast-Folk seen to have more desirable traits have a higher status than those with fewer desirable traits. For example M'Ling, who is initially described as a man with a 'strange face', is allowed in the areas of the ship and island designated for humans; he also serves Montgomery, is able to use tools and is described as Moreau's 'trophy' (*IDM* 13, 74*).* The way that M'ling's status is dictated by his visible human qualities, echoes Galton's 'ogive'. Due to such supposed 'advancements' in theories around bodily normality, disabled individuals were viewed as 'Other'. However, as this study will show, the Beast Folk showed many human qualities while the

[18] Lennard J. Davis, *The Disability Studies Reader* (Abingdon: Routledge, 2006), p.8.

human characters revealed many animal characteristics, blurring the boundaries between the human and the 'Other' and highlighting how a human is not dictated by bodily form.

Representations of disability are noticeable in nineteenth century fiction. The 'crippled' Tiny Tim Cratchit in Charles Dicken's *A Christmas Carol* (1843) or Robert Louis Stevenson's amputee Long John Silver in *Treasure Island* (1883) are two of the best-known identifiably disabled characters. Novels such as Mary Shelley's *Frankenstein* (1818) and Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886) also portray the psychological and social difficulties of having a non-normative body. This was a period where, as Martha Stoddard Holmes explains, 'the rise of industrialisation and the factory system created new types of disabilities through non-fatal accidents and injuries'.[19] Holmes goes on to note that 'medical interventions that transformed acute, formerly fatal, conditions into chronic ones presented additional modes of "making disability"'.[20] Late-nineteenth century Britain saw an increase in visible disability within society, which in turn allowed the divisions between the able-bodied and disabled to become even more evident than they had been before.

The increase in the number of disabled individuals during this period, combined with Darwin's theory of evolution through natural selection and Gregor Mendel's researches into hereditary traits, saw a rise in literature that explored issues of the human body and identity. Corinna Wagner explains also that 'the rise of anatomy in medicine brought about a reimagining of the relationship between the body's exterior and its interior'.[21] Thomas Hardy's short story 'An Imaginative Woman' (1894) explores this relationship through the connection between hereditary traits and appearance, while Oscar Wilde's *The Picture of Dorian Gray* (1890) uses fantasy to present

[19] Martha Stoddard Holmes, 'Embodying Affliction in Nineteenth-Century Fiction', *The Cambridge Companion to Literature and Disability*, ed. by Claire Barker and Stuart Murray (Cambridge: Cambridge University Press, 2017), pp. 62-73 (p.62).
[20] Holmes, p.62.
[21] Corinna Wagner, 'Replicating Venus: Art, Anatomy, Wax Models and Automata', *19: Interdisciplinary Studies in the Long Nineteenth Century*, 24 (2017), 1-27 (p.2).

the desire to halt bodily decay and the ageing process.[22] This study will show how Wells's early scientific romances also contribute to this fictional response to biological advancements.

By using a disability studies approach, I will propose a revisionary interpretation of these texts. I will argue that the binary between able-bodied and physically disabled is represented in these speculative fictions through the human and the 'Other'. Specifically, I will examine the physical differences between the human characters and the strange bodies of the aliens, beasts or non-human characters in each novel. This study will critique the human/'Other' binary through three chapters, each examining how this binary is presented. Chapters One and Two will look at appearance of the characters deemed 'Other' and the material boundaries that separate them in the novels. Chapter Three discusses how the texts promote acceptance through an increased understanding of those with bodies deemed 'Other'. The study will show how Wells reassesses cultural assumptions about the deformed 'Other', asking the reader to reconsider their own views on difference.

Wells from a Disability Studies Perspective

Reading Wells's early scientific romances from a disability studies perspective allows a more sympathetic reading of characters such as the Martians and the Morlocks, who are not usually the objects of much understanding. For example, Ingo Cornils explains that the conflict between the Martians and the humans in *WOTW* is a 'struggle between good and evil'; a simplistic view of morally complex characters which regards the Martian as solely evil.[23] Similarly, E.D. Mackerness describes the Morlocks in *TTM* as the 'coming beasts', encouraging an unempathetic reading of them, as any human attributes have been stripped away in his study.[24] In my reading, Wells can be seen to use the sensational scientific romances to display how humans react when they feel threatened by

[22] These explorations of the human body and identity were also being explored in other disciplines. Eadweard Muybridge, a stop-motion photographer, captured movement from both able-bodied and disabled individuals of all ages to look at the relationship between internal muscular movement and the human body. See Eadweard Muybridge, *Animal Locomotion: An Electro-Photographic Investigation of Consecutive Phases of Animal Movement* (Philadelphia: Lippincott Publishing, 1887).
[23] Ingo Cornils, 'The Martians are Coming! War, Peace, Love, and Scientific Progress in H.G. Wells's *The War of the Worlds* and Kurd Laßwitz's *Auf zwei Planeten*', *Comparative Literature*, 55 (2003), 24-41 (p.29).
[24] E.D. Mackerness, 'Zola, Wells, and "The Coming Beast"', *Science Fiction Studies*, 8 (1981), 143-148.

'otherness'. By examining the human/'Other' binary in terms of the able-bodied/disabled binary, these scientific romances can be understood as contributing to an increased acceptance of those who do not fit a normative bodily ideal, as well as questioning social stigma about different bodies. In particular, this thesis will argue that Wells uses narrative point of view and voicing to encourage readers to think and imagine themselves in the position of the 'Other' to varying degrees. For example, the Martians in *WOTW* are generally seen as distant and monstrous; however, there are moments of relatability when they are described with human attributes. In *IM*, Wells's portrayal of Griffin, the 'Other', and his life while he is in Iping, can be seen as encouraging the reader to understand and assess his feelings, motives and actions, as they imagine themselves in his position.

This approach finds more positivity in the representation of the 'Other' in these texts than most critics, who have generally given pessimistic readings. Wells's contemporary W.T. Stead initiated this critical tradition, writing that Wells's early works revealed 'the gloomy horror of his vision'.[25] More recently, Frank D. McConnell stated that Wells 'journeyed from despair to despair'. McConnell continues, suggesting that Wells uses a failed attempt at a Utopian vision (as previously discussed by Woolf), as a forced reaction to this despair. However, he points out that Wells 'struggles against this despondency', therefore concluding that Wells's work is melancholic and pessimistic.[26] There is accordingly a longstanding tendency to see the early scientific romances as characterised by gloom and cynicism.

However, as James Steel Smith explained in the 1960s, the intervening decades 'have not been kind to Wells. When he gets any attention it is generally [as] a lively promoter of social reforms who may deserve a small place in twentieth-century British social history but no consideration at all as a creative artist'.[27] This study joins with the critical reappraisal of Wells, initiated by Patrick Parrinder during the 1970s, who pointed out that the field of argument had 'not indeed been essentially altered or superseded in the quarter-century since [Wells's] death'.[28] Parrinder reinterprets

[25] W.T. Stead, quoted by Mark Robert Hillegas, *The Future as Nightmare: H.G. Wells and the Anti-Utopians* (Southern Illinois Press, 1974), p.17.
[26] Frank D. McConnell, 'H.G. Wells: Utopia and Doomsday', *The Wilson Quarterly*, 4 (1980), 178-186 (p.178).
[27] James Steel Smith, 'H. G. Wells Tonic', *College Composition and Communication*, 13 (1962), 14-17 (p.14).
[28] Patrick Parrinder, *H.G. Wells: The Critical Heritage* (Abingdon: Routledge, 1997), p.4.

Wells as ‘a man breaking through barriers’ and his early work as ‘an imaginative response to the transformation in our understanding and control of the external world which is the dominating feature of modern civilisation’.[29] The focus on Wells’s ‘transformation in [the reader’s] understanding and control’ depicts Wells as an optimist and a revolutionary, contrary to Stead and McConnell’s view of his work as a counsel of despair with no transformative qualities. This thesis refutes the notion that the novels reflect Wells’s ‘journey[ing] from despair to despair’ and illuminates Wells’s promotion of social reform through his creative imagery, metaphors and allegories.

Wells’s early and now canonical scientific romances reveal a powerful social critique, including novels such as *IM,* seldom noticed by critics in such a context.[30] In a contemporary review Clement Shorter dismissed the novel as ‘bound to be popular, has not a suspicion of preaching about it, and in a quite unpretentious way will help to pass an amusing hour or so’.[31] A century later, Steven McClean suggests that ‘following the barrage of criticism upon the publication of *IDM,* Wells might well have been motivated to use comedy as a means of making his third scientific romance less intense than his evolutionary fables’.[32] Trivialising readings of the novel were encouraged by the illustrations that accompanied *IM* in its first edition in 1897, as the front panel ‘is illustrated with the playful, if not facetious, image of a plump but comically incorporeal dressing gown tipping back a tumbler of whisky as it complacently reclines in a wicker armchair’.[33] McClean’s description of *IDM* and *TTM* as evolutionary fables suggests they have a moral value that *IM* lacks. However, this thesis will argue that the text tackles themes of prejudice, bullying and social exclusion overlooked by these

[29] David Y. Hughes, ‘Bergonzi and After in the Criticism of Wells’s SF’, *Science Fiction Studies*, 3 (1976), 165-174 (p.6, 23).
[30] The critical discussion on Wells as a social reformer has tended to focus on ‘the increasing divergence of class, or the fierce debates over vivisection’ (Matthew Taunton, ‘H.G. Wells’s Politics’, <https://www.bl.uk/romantics-and-victorians/articles/h-g-wells-politics> [accessed 13 July 2019]). Although the scientific romances have been studied to understand Wells’s political ideas in his early career, critics tend to focus on later work such as *Anticipations* (1902), *A Modern Utopia* (1905) and *Ann Veronica* (1909) which make more explicit social and political statements. His non-fiction works are also studied, such as *The Salvaging of Civilization* (1921) and *The Rights of Man* (1940) which David C. Smith describes as ‘the true forerunner of the Universal Declaration of Human Rights’ created in 1948. (David C. Smith, quoted by D. Gert Hensel, ‘10 December 1948: H.G. Wells and the Drafting of a Universal Declaration of Human Rights’, *Peace Research,* 35 (2003), 93-102 [p.93]).
[31] Clement Shorter, quoted by Parrinder, *H.G. Wells: The Critical Heritage*, pp. 59-60.
[32] Steven McClean, *The Early Fiction of H.G. Wells: Fantasies of Science* (Basingstoke: Palgrave Macmillan, 2009), p.70.
[33] Matthew Beaumont, ‘Introduction’, H.G. Wells, *The Invisible Man* (Oxford: Oxford University Press, 2016), pp.vii-xxxiii (p.ix).

critical readings. Wells crosses between genres combining comedy and fable, where the novel's comedic value does not detract from its moral significance. This study attributes to *IM* the same importance as the other scientific romances through the examination of the 'Other' and disability.

Brenda Tyrrell's recent thesis, 'Creating a Binary-Free World: H.G. Wells and Disability' (2017), is the only full-length study of Wells and disability. Tyrrell focuses on blindness in two less-read Wells' stories, 'The Remarkable Case of Davidson's Eyes' (1895) and 'The Country of the Blind' (1904). This study will enhance the Wells/disability conversation by re-examining physical deformity within the early scientific romances, some of Wells' best-known and most critically discussed fictions. Tyrrell analyses the relationship between sight, colours, blindness and darkness, explaining that Wells highlights an important social issue surrounding disability: citizenship. She explains that 'Davidson's darkness fades away [as he regains sight] after he gets married and "behave[s] like an ordinary citizen again"'.[34] This analysis of light and darkness as reflecting a disabled character's exclusion and inclusivity within society is similar to how this thesis will explore light imagery in *IM*. Extending this discussion displays Wells' complicated but progressive advocacy for greater inclusivity as he challenges the binary between his human and 'Other' characters.

The 'Other' and the 'Odd Body'

Unfamiliar in the Victorian lexicon, the term 'disability' has only been used to define distinct groupings of people within society as 'disabled' in the past century.[35] The Victorian vocabulary of disability largely consists of terms now judged offensive or demeaning. Words such as a 'cripple' and 'crooked' were used to describe those with misshapen bodies, while 'freaks' referred to those with misshapen bodies who were exhibited in shows. 'Defectives' and 'degenerates' designated those who would now be diagnosed with learning difficulties. 'Spastic' was first introduced to describe an individual with the condition now known as cerebral palsy, while John Langdon Down coined the

[34] Brenda Tyrrell, 'Creating a Binary-Free World: H.G. Wells and Disability', unpublished PhD dissertation, University of Iowa State, 2017.
[35] Jennifer Esmail and Christopher Keep, 'Victorian Disability: Introduction', *Victorian Review,* 35 (2009), 45-51 (p.46).

word ‘mongol’ to describe individuals now known as having Down’s Syndrome.[36] Down used this term as he believed that their facial features resembled those of ancient Mongolian tribes, in turn reflecting the Victorian hierarchical binary between able-bodied and disabled through the metaphor of colonialization. In the modern world these words have either fallen into disuse as anachronisms or become inappropriate and derogatory slang used in a pejorative or abusive manner. These shifts in meanings as well as intention highlight how central language is to the construction of disability as a social concept, constantly being shaped and reshaped by the culture in which it exists. Language, therefore, has been significant in not only the description of physical disability and deformity throughout time, but also in reflecting the attitudes of society towards the individuals defined in these terms.

Different disability theorists use slightly different terminology to refer to the bodies of these individuals in their studies. Simo Vehman and Nick Watson use the phrase ‘marginalised bodies’ focusing on a sociocultural relevance and highlighting the comparative social rarity of such figures.[37] Lennard Davis and Michael Oliver on the other hand, choose to use the term ‘disabled’, however, only using it as a categorisation that evolved from the industrial revolution.[38] Some theorists have chosen to use the historical Human Freak Shows as their reference point, repurposing the term ‘freaks’ and ‘freakery’. Rosemarie Garland-Thomson uses this allusion in the title of her edited collection *Freakery: Cultural Spectacles of the Extraordinary Body* (1996), as does Marlene Tromp in *Victorian Freaks: The Social Context of Freakery in Britain* (2008). These theorists are part of ‘Freak Studies’, a branch of Disability studies centred around the Victorian fascination with the distorted and unusual. Here, the word ‘Freak’ is turned from an objectifying, abusive term to a strong conscious reclamation of a subculture of the history of disability, as physical difference is involved in a cultural

[36] Disability History Glossary, < https://historicengland.org.uk/research/inclusive-heritage/disability-history/about-the-project/glossary/>, s.v. ‘cripple’, ‘crooked’, ‘freaks’, ‘defectives’, ‘degenerates’, ‘spastic’, ‘mongol’.
[37] Simo Vehmas and Nick Watson, ‘Exploring Normativity in Disability Studies’, *Disability & Society*, 31 (2016), 1-16 (p.10).
[38] Michael Oliver, *The Politics of Disablement: A Sociological Approach* (New York: St. Martin’s, 1990).

appetite for the grotesque. These theorists choose their language carefully to ground their arguments and to reflect the historical and critical contexts about which they are writing.[39]

This thesis employs terms similar to those used by theorists such as Robert Bogdan who refers to 'human oddities', and Lillian Craton's specific coinage, the 'odd body'.[40] Craton never explains her choice in her 2009 book *The Victorian Freak Show: The Significance of Disability and Physical Differences in 19th Century Fiction.* However, her study focuses on the obscured images of deformed bodies in popular culture, such as advertisements, illustrations, photographs and images created through literary language. Her focus on the obscured provides a rationale for using the word 'odd' to reflect the portrayal of these bodies as untrue and false. This study will add to Craton's arguments by using the word 'odd' to reflect the misrepresentation of the human body, while also using it positively to confer empowerment on those with deformed figures. The 'odd body' may at first seem a strange choice for a study that aims to dismantle the false binary whereby those with extreme bodily difference are deemed 'other' to the norm. However, dismantling the binary also enables those fictional characters to be re-read in opposition to the stigmatised 'Other' images through which they have previously been read.

Garland-Thomson and Tromp both use the Victorian Freak Show as a primary point of reference for the construction of the 'Other', as does this study. One of the most famous subjects of this Victorian fascination was Joseph Merrick, more commonly known as the Elephant Man. Merrick had severe deformities, the cause of which is still speculated about.[41] Merrick had an enlarged skull, an uneven bone structure that caused his limbs to be different lengths, and extensive growths and

[39] Rosemarie Garland-Thomson, ed., *Freakery: Cultural Spectacles of the Extraordinary Body* (New York: NYU Press, 1996); Marlene Tromp, *Victorian Freaks: The Social Context of Freakery in Britain* (Columbus: Ohio State University Press, 2008).
[40] Robert Bogdan, *Freak Show: Presenting Human Oddities for Amusement and Profit* (Chicago: Chicago University Press, 1998).
[41]Some diagnoses include: Victorian dermatologist, Henry Radcliffe Crocker, who diagnosed Merrick with pachydermatocele in 1888. Whereas, in 1909, Dr, Frederick Parkes Weber dismissed Cocker's diagnosis, claiming that Merrick's conditions was caused by Recklinghausen's Disease (Michael Howell and Peter Ford, *The True History of the Elephant Man* (London: Penguin Books, 1992), p.28, 132). More recently, there have been suggestions of Proteus syndrome (Dr. Michael Cohen in 1986) and neurofibromatosis (Claire-Marie Legendre, 2011). (Michael Cohen and J.A.R Tibbles, 'The Proteus Syndrome: The Elephant Man Diagnosed', *British Medical* Journal, 293 (1986), 683-685; Claire-Marie Legendre et al., 'Neurofibromatosis Type 1 and the "Elephant Man's" Disease: The Confusion Persists: An Ethnographic Study', *PubMed*, 6 (2011), 10-19).

tumours around his face. There were a variety of responses to Merrick's body, from shock and horror to curiosity. Dr Reginald Tuckett and Sir Frederick Treves, the doctor and surgeon who first worked with Merrick, both specifically use the word 'odd' to describe him on several occasions.[42] The word 'odd' is of particular relevance to Merrick as he repurposed this word for his own definition when adapting Isaac Watts' poem 'False Greatness' (1706) to fit his own circumstances: [43]

'Tis true my form is something odd
But blaming me is blaming God
[…] If I could reach from pole to pole
[…] I would be measured by the soul
The mind's the standard of the man.[44]

Here, Merrick is powerfully explaining that humanity and 'the standard of the man' is not defined by someone's body, but their soul and mind. In doing this, he rewrites a well-known sacred poem, proposing that the 'odd' is made by God. The word 'odd' does not appear in Watts' original poem. Merrick makes a significant point in including this word to describe himself. He takes control and ownership of the word, explaining that God has made him the way he is. This sense of acknowledgement and pride that Merrick displays in his adapted poem reinforces his sense of dignity within his own body, while using words that had previously been used to assert dominance over him for his deformity. This can be seen in Wells's character Griffin in *IM*, a man who is constantly ridiculed and seen as a 'stranger' and a 'strange figure' for his bodily abnormality. Griffin acknowledges his appearance and describes himself as a 'strange […] thing' (*IM*, 31, 35, 101). Here, he is taking possession of how he is described, much like Merrick, creating a sense of self-dignity and powerful autonomy. This strategy of taking descriptions that had been used to assert power over those with 'odd bodies' and using them to describe themselves holds an immense sense of ownership and power. They can no longer be overpowered by other people's words when they hold and control their own descriptions and identities. This study of Wells's early scientific romances thus uses the term 'odd body' to highlight the empowering potential created by those individuals, real and fictional, who

[42] Peter Ford and Michael Howell, *The True History of the Elephant Man* (London: Allison and Busby, 2001).
[43] Sir Frederick Treves and Dr Reginald Tuckett, quoted by Peter Ford and Michael Howell, *The True History of the Elephant Man* (Allison and Busby, 2001), p. 22.
[44] Joseph Merrick, quoted in Jeanette Sitton, *Measured by Soul: The Life of Joseph Carey Merrick* (Morrisville: Lulu Press, 2015), p.2.

took ownership of their own definitions, not letting their sense of identity be overpowered by those who gawped at their bodies and defined them as the 'Other'.

Chapter Summaries

The three chapters which comprise this study will examine the human/'Other' binary in the early scientific romances. The first two chapters will each examine different ways in which the binary is presented. Chapter One discusses the appearance and behaviour of the Martians and the Beast-Folk in *WOTW* and *IDM,* which will be compared with the human characters within each novel and their reaction to the 'Other's' visual appearance. Chapter Two will further explore Wells's undermining of the human/'Other' binary by studying the material boundaries within *IDM* and *TTM*, such as the ground that separates the Eloi and the Morlocks and the Beast-Folks' cages and enclosures. In combination, both chapters will show the different ways in which Wells reassesses cultural assumptions about the deformed 'Other', asking the reader to reconsider their own views.

Chapter Three will discuss how acceptance and sympathy can be promoted through an increased understanding of those with bodies deemed 'Other'. This in turn has the potential to create the conditions enabling a more inclusive society. Here, the study will look closely at the light imagery within *IM*. It is argued that Wells promotes a society through *IM* where knowledge and understanding create the possibility of greater inclusivity within it. Wells creates a relationship between light, in various forms as well as the by-products of light, shadows and flash-blindness, and Griffin, a man who is victimised and isolated from society. This last chapter will show how *IM* advocates for the acceptance of those who do not fit a normative bodily ideal, and is therefore crucial to my broader re-reading of Wells's early scientific romances through the lens of disability studies and of Craton's recuperation of the 'odd body'.

Chapter One: The Appearance of the Physically Deformed 'Other' in *The War of the Worlds* and *The Island of Doctor Moreau*

Physical deformity is presented in both novels through the Martians and the Beast-Folk. Wells uses these characters as representations of the 'Other' through their unrecognisable appearance to humanity.

The first recorded use of the term 'Martian' as a noun in fiction is generally attributed to W.S. Lach-Szyrma's novel *Aleriel, or a Voyage to Other Worlds* (1883).[45] Since then, authors, directors and playwrights have used the Martian as the extreme type of stereotypical invader, monster and apocalyptic destroyer. They are unfamiliar and otherworldly: they have become fantasy fiction's perfect metaphor for the 'Other'.

The term 'alien' is now also a legal term used to define a foreign national; immigrants who are eligible for benefits (including disability benefits) receive Lawful Alien Status. It is easy to understand how works such as *WOTW* and the anti-Martianism within this novel have percolated into everyday life. In his novels, Wells confronts this attitude of prejudice, especially towards those who are physically disabled, through the Martians' 'strange bodies' and the Beast-Folk: the 'strangest beings that [Prendick] had ever set eyes on' (*WOTW* 47, *IDM* 32). An ordinance passed in Chicago in 1881 (and typical of others implemented in US cities) declared that 'any person who is diseased, maimed, mutilated, or in any way deformed, so as to be an unsightly or disgusting object […] shall not therein or thereon expose himself to public view under the penalty of a fine'.[46] Such measures became known as the Ugly Laws. Wells's Martians are declared 'ugly brutes' who cause 'disgust and dread' due to their bodies apparently being 'crippled', having what are to human eyes abnormal appendage growths and 'limbs that curled amid the debris' (*WOTW* 24, 22, 138). Similarly, the Beast-Folk are referred to as 'an amazingly ugly gang' of 'ugly devils' which cause the 'horrors of

[45] OED Online, s.v. 'Martian'.
Peter Jensen Brown, 'The World's First Martian', < https://esnpc.blogspot.com/2014/03/the-worlds-first-martians-and-first.html> [accessed 26 May 2019].
[46] Susan M. Schweik, *The Ugly Laws: Disability in Public* (New York: New York University Press, 2010), p. 294.

childhood [to] come back to mind' due to their 'grotesque-looking', 'crippled' and 'distorted' bodies (*IDM* 25, 16, 19, 31). Wells's attention to the Martians' and the Beast-Folks' strange and distorted physiques means his 'crawling' and 'painfully creeping' antagonists form an apt parallel between the fictional 'Other' and the Victorian odd-body (*WOTW* 75).

Wells can be seen to deliberately go further than his fellow Martian authors by complicating the idea of the 'Other' and bringing another dimension to the invaders. Wells acknowledges the human in the 'Other' where previous authors essentially separated the human from the 'Other'. Initially, he appears to endorse to the Martian stereotype. The narrator describes them as 'monstrous beings' who are destructive, grotesque and instil extreme fear in humanity: 'at sight of these strange and terrible creatures, the crowd near the water's edge seemed to me for a moment horror-struck' (*WOTW* 62, 47). However, the narrator also acknowledges how the crippled Martians have limbs 'like living arms', the 'two bunches of eight' tentacles are described as hands, and they are capable of empathy and raw emotion (*WOTW* 125). This is seen when two monstrous beings 'stoop over the frothing, tumultuous ruins of their comrade' and show signs of emotional pain (*WOTW* 65). Wells's description of the Martians' stooping reflects how a human would react in a time of grief and torment, suggesting that it is motivated by empathy and not scientific inquiry. Therefore, while Wells superficially confirms the Martian stereotype, he also deliberately humanises them.

Similarly, Prendick's descriptions of the Beast-Folk in *IDM* shift from 'grotesque, half-bestial', 'gesticulating monstrosities' to more direct human descriptions of 'a man going on all fours', and he feels a sense of pity towards them when he describes them as 'poor victims' (*IDM* 36, 80, 35, 85). This enables the reader to question how far removed the 'Other' really is. This human/'Other' binary is also forced into question as the novel opens at sea in the Pacific Ocean. Wells acknowledges a permeable barrier from the outset, the sea is a symbol of the area between two isolated distinct spaces: it is the grey area in a black and white binary. This concept will be explored further in Chapter Two, which highlights how the physical boundaries, barriers and demarcations between the human and the 'Other' are not as rigid as initially described.

The 'Other' as the Foreign Monster

In some respects, Wells perpetuates the typing of the Martian as the monstrous, inhuman 'Other' as in their handling machines they are the 'mechanical collosi' who move like 'drunken giants' (*WOTW* 51, 63). When the Martians first emerge from the cylinder on Horsell Common they are received with 'astonishment giving place to horror on the faces' of the on-lookers (*WOTW* 21). Wells encapsulates them as the very definition of foreign as the onlookers encounter a creature far removed from anything recognisably human: 'a big greyish rounded bulk' with each tentacle 'resembling a little grey snake' (*WOTW* 21). The narrator explains that he 'expected to see a man emerge, possibly something a little unlike us terrestrial men, but in all essentials a man' (*WOTW* 21). This shows that there is a visual expectation of what defines a human, and that the Martians do not meet this expectation. The definition of a human relies on four limbs, an upright posture and a regular facial and bone structure. Wells constructs the Martian's alienness upon the absence of this expectation. This can be applied to human disability in the absence of the expected human physique. Garland-Thomson explains that

> bodies whose looks or comportment depart from social expectations – ones categorised as visually abnormal – are targets for profound discrimination. Bodily forms deemed to be ugly, deformed, fat, grotesque, ambiguous, disproportionate, or marked by scarring or so-called birthmarks constitute what can be called appearance impairments that qualify as severe social disabilities. [47]

Disability, like the Martians, frustrates the social expectation of a visually familiar human body, showing how appearance is important in recognition and the possibility of identification. Both society and the onlookers in *WOTW* possess a predetermined norm of the human form and those that deviate from this receive profound discrimination. Yet the narrator becomes intent on uncovering something identifiably human about their bodies. He states that 'the head of the thing, was rounded, and had one might say, a face' and explains that the 'two luminous discs' on their bodies are 'like eyes' (*WOTW* 21). He is helping the readers imagine the unknown, while also clutching at anything that might resemble the human form to dispel his anxiety towards the creature.

[47] Rosemarie Garland-Thomson, 'Feminist Disability Studies', *Signs*, 30 (2005), 1557-1587 (p.1579).

This anxiety points to Victorian normative ideology about the human body. Garland-Thomson suggests that the able-bodied/disabled-bodied binary establishes an ever-growing ideology of normalcy. In discussing disabled and deformed performers in Victorian Freak Shows, Garland-Thomson argues that 'such shows choreographed human variation into a spectacle of bodily 'otherness' that united their audiences in opposition to the freaks' aberrance and assured the onlookers that they were indeed "normal"'.[48] As Flannery O'Connor later wrote about her own grotesque characters, 'it is when the freak can be sensed as a figure of our own essential displacement that he attains some depth in literature'.[49] The idea of body normality, as Garland-Thomson states, is formulated by the binary created by disability. Therefore, visitors to these shows found themselves in the process of what David Hevey calls 'enfreakment', which offered spectators a cultural schema of physical 'otherness' that reinforced the onlookers' identification with a standardised body.[50]

'Enfreakment' and Garland-Thomson's idea of ideological normalcy can be applied to the onlookers in *WOTW* when they see the 'sluggish lumps […] discharged from the cylinder' (*WOTW* 51). This helps the reader to understand the onlookers' astonishment and horror, as they unite in opposition to establish themselves as the normal, standardised body. The man that 'everyone expected to see' emerge from the cylinder is instead presented as a disparate collection of body parts: 'a mouth under the eyes, the lipless brim of which quivered and panted, and dropped saliva', 'two luminous discs – like eyes', and a 'peculiar V shaped mouth with its pointed upper lip' (*WOTW* 21). It is not the standardised human form and is a representation of the 'Other'. These descriptions also correspond to aspects of human deformity and stereotypes of disabled behaviours. For example, the mouth and lip

[48] Rosemarie Garland-Thomson, 'Disability, Identity and Representation: An Introduction', *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature,* (New York: Columbia University Press, 1997), pp. 5-18 (p.17).
[49] Flannery O'Connor, quoted by Harold Bloom, *Flannery O'Conner* (New York: Bloom's Literary Criticism, 2009), p.8.
[50] David Hevey, 'Chapter 30. The Enfreakment of Photography', *The Disability Studies Reader*, ed. by Lennard J. Davis (Routledge, 2006), pp. 367-378.

could be linked to a cleft palate and the quivering mouth that 'dropped saliva' recalls stereotypes of idiocy or severe forms of neurologically based disability. [51]

Similarly, Prendick in *IDM* describes the Beast-Folk in comparison to himself. He states that 'really none were taller than myself; but their bodies were abnormally long and the thigh-part of the leg curiously twisted' (*IDM* 25). Prendick invokes his own body as the standard and the Beast-Folks' as abnormal, supporting the validity of Garland-Thomson and Hevey's ideas. Carl Malmgren states that within *WOTW* 'the encounter with the alien necessarily broaches the question of Self and Other' and that this comparison is necessary for the reader to create their own comparison with what they define as alien.[52] Károly Pintér expands on Malmgrem's ideas twenty years later in his 2012 study, explaining that Malmgrem's observations are correct, however, 'perception and interpretation of the alien is fundamentally shaped by their own cultural background and familiarity'.[53] What Wells shows within *WOTW* is a self-reflection of his reader's attitude towards the 'Other', as well as showing that the idea of the 'Other' is a social construction derived from idealistic images of the human body, displayed within the bodily comparisons in *WOTW* and *IDM*.

Physical abnormality in both novels stems from characters declaring themselves as the norm and describing the creatures in relation to what is lacking. The Martian is described as having an 'absence of brow ridges' and 'the absence of a chin' (*WOTW* 21, 22). The Beast-Folk are described as having 'a large, almost lipless mouth' and 'heavy chinless faces' (*IDM* 25, 37). The use of the term 'absence' and the suffix '-less' implies that that the brow ridges, lips and chin were once there or should be there. The narrator and Prendick believe there is a standard of physical normality that the beings are not adhering to, and thereby reassure themselves of their own normality. This invokes aspects of the Uncanny, as the likeness to the human body is what makes the unhuman aspects more

[51] Examples of neurological based disabilities that cause these symptoms are Idiopathic Parkinson's Disease or Bell's Palsy (Idiopathic Facial Nerve Palsy) (Ian B. Wilkinson, Tim Raine et al., *Oxford Handbook of Clinical Medicine*, 10th edn (Oxford: Oxford University Press, 2017), p.498, 504).
[52] Carl D. Malmgren, *Worlds Apart: Narratology of Science Fiction* (Bloomington: Indiana University Press, 1991), p.54.
[53] Károly Pintér, 'The Analogical Alien: Constructing and Construing Extraterrestrial Invasion in Wells's *The War of the Worlds*', *Hungarian Journal of English and American Studies*, 18 (2012), 133-149 (p.136).

disturbing. It is then easy to conclude that these creatures are not human, since the 'whole creature heaved and pulsated convulsively' in *WOTW,* and the Beast-Folk have a 'stark inhumanity' (*WOTW* 21, *IDM* 19). They are visually described as distinct from humanity due to the absence of the normative schema of a head, a torso, two legs, two arms and proportionate facial features; they are the spectacle of bodily 'otherness', albeit an extreme version.

The extreme version of bodily 'otherness' is also seen through the 'clumsy deliberation of [the deformed 'Other's'] tedious movements' (*WOTW* 22). They 'stagger' and 'crawl', sometimes visibly showing their pain, suggesting a pathological mobility condition of some kind (*WOTW* 85, 75). Also, they are described as having 'shoulders [that] hunch', recalling chest and spinal deformities such as Kyphosis as well as having 'a huge mass' attached to their main body and a hood that 'bulged' representative of a neoplasm or tumour (*WOTW* 47, 63).[54] The narrator, in his attempt to familiarise the unfamiliar, draws a comparison between the Martians' tentacles and a 'walking stick', suggesting a relationship between disability, an inability to walk unaided and the Martians' own bodies (*WOTW* 21). Similarly, Moreau attempts to justify his vivisecting in *IDM* by suggesting the similarity between his creations and 'Siamese twins', 'dwarfs and beggar-cripples' (*IDM* 63). By justifying his surgical work through the similarities between these disabilities, he is suggesting that disability is as monstrous as the beings he creates.

Siamese twins can be seen as an explicit representation of the human/'Other' binary. Two bodies are bound together, disfiguring both and complicating the distinction between the two. They may be two different beings but there is no definition of where one starts and the other ends. Deformity complicates these societal definitions, challenging the binary; the human and the 'Other' are the socio-Siamese Twins. Both novels attempt to familiarise the unfamiliar 'Other' through physical disability or disability aids.

[54] Wilkinson, pp.55, 77.

The descriptions of the Beast-Folks' 'distorted' bodies also evoke disabilities or medical deformities (*IDM* 20). Their 'curious movements of the legs' are repeatedly described as 'clumsy' as they 'stagger forward', again, potentially pointing to mobility issues (*IDM* 26, 38). Additionally, their 'bow-legs' are 'distorted in some odd way, almost as if they were jointed in the wrong place' (*IDM* 25, 26). On one hand, this is evidence of the surgical intervention, mutilation and torture that Moreau practises through vivisection, while on the other, it can be viewed as medical deformities such as Genu Recurvatum, where the knee bends backwards.[55] The Beast-Folks' distorted physiques are not limited to the legs, as Prendick observes the 'lack[ing] inward sinuous curve of the back' and 'hunched shoulders', suggesting spinal deformities (*IDM* 72-73).[56] There are also numerous descriptions of facial and limb deformities, including that one creature is a 'Footless Thing' and another is 'limbless', alluding to amputation (*IDM* 72, 68). Therefore, although the Martians and the Beast-Folk cannot be read as a direct mirror of Victorian disability, they can be seen as an exaggerated analogy for the disabled 'Other' due to their ill-proportioned bodies and the reactions they provoke.

Fig. 7, Anon, 'Ella Harper – The Camel Girl', <https://thehumanmarvels.com/ella-harper-the-camel-girl/> [accessed 6 February 2019].

The pressures of cultural expectations about the human body of the time also enforces the idea that the disproportionate body and deviation from Victorian normative body ideology constitutes the 'Other'. For both men and women in the Victorian period, there were heightened expectations of the body's aesthetics. Victorian guides such as Martha Louise Raynes' *Gems of Deportment and Hints of Etiquette* (1881) has chapters dedicated to the importance of each body part. Guides which defined

[55] Michael Kent, *Oxford Dictionary of Sports Science and Medicine* (Oxford: Oxford University Press, 2007), s.v. 'Genu Recuvatum'. Ella Harper, better known as Camel Girl, suffered from this condition (see fig. 7).
[56] Wilkinson, p.55.

the ideal physique for success in society implicitly alienated those who deviated from this expectation.[57] Sabine Melchoir-Bonnet explains how the Victorian mirror 'serves as a normative instrument for measuring conformity to the social code'.[58] This mirror reinforces the preoccupation with appearance within Victorian society. 'Conformity to the social code' of Victorian culture meant that those who did not adhere to the expected appearance were deemed inferior.

Another socio-cultural expectation is explained by Martha Stoddard Holmes's concept of 'domestic invasion'. She highlights how the disabled male body caused an invasion of the domestic sphere, complicating socio-cultural expectations of gender. She states that 'the distinction between abled and disabled bodies in Victorian culture was produced partly in terms of the distinction between men and women and beliefs about what "naturally" characterised each gender. The place where the two distinctions overlap is often the place where the meaning of disability is created in most influential and resilient ways'.[59] Disabled men inadvertently broke Victorian gender roles and expectations, finding themselves 'tied to the domestic sphere', leaving them unable to be the family provider as 'he does not, in the eyes of the public, "make" (earn) money but begs'.[60] Therefore, disability is not only seen to disrupt bodily conformity, but as a threat to the socio-cultural dynamic of the family.

Exposure to disability and the freakish 'Other' was commonly at the Victorian Freak Shows, or Museums of Living Curiosities.[61] Some Freak Shows drew on the idea of creatures not from this world, much like the Martians, while others evoked primitive stages of Darwin's theory of evolution. They were famous for parading disabled and deformed humans to crowds of people, like *WOTW*'s

[57] The use of the word 'alienation' here is deliberate. By displaying the alienation of bodily deformity through fictional aliens, Wells develops this idea in a very literal way.
[58] Sabine Melchoir-Bonnet, *The Mirror: A History* (Abingdon: Routledge, 2002) p. 134.
[59] Martha Stoddard Holmes, *Fictions of Afflictions: Physical Disability in Victorian Culture* (Michigan, University of Michigan Press, 2009) p.94.
[60] Holmes, *Fictions of Affliction*, p.94.
[61] Fiona Yvette Petite states that 'the sheer range of advertisements indicates the popularity of freak shows and, therefore, their cultural value due to the breadth of their coverage. In the classified sections of periodicals, advertisements or notices for freak exhibitions evidence the popularity of the shows and demonstrate how the extraordinary novelty is positioned within the ordinary context'. (Fiona Yvette Petite, *Freaks in Late Nineteenth-Century British Media and Medicine* (Exeter: University of Exeter, 2012) p. 51).
Deformity was at the core of Freak Show commodities – just like the Martians, they have been stripped of their identities and are referred to by their visual difference.

onlookers, who are described as 'a flock of sheep' (*WOTW* 30). These performers are directly referenced in *IDM* when Moreau compares the Beast-Folk with 'show monsters'; the inhuman Victorian performers shunned by society (*IDM* 63). Furthermore, when Prendick returns from being chased through the forest by an unknown creature, Montgomery nonchalantly comments that 'you've been meeting some of our curiosities, eh?' strengthening the connections between them and the Museums of Living Curiosities as they become 'an object of interest; any object valued as curious, rare or strange' (*IDM* 43).[62] They have become objectified; things to look upon and study due to their abnormality and freakish existence.[63]

One performer who was exploited was Krao Farini (a Laos-born American girl who was born with Hypertrichosis). Farini was exhibited in the Westminster Aquarium in London in 1887, the same year Wells became a student. With Wells's biological studies, the Aquarium's exhibitions of human 'specimens', and the proximity of the two locations, even if Wells had not visited or attended these lectures, he would have been aware of them. Although there is no physical evidence to show that Wells did attend these types of exhibitions, it has been thought likely by critics and historians. Justin Parkinson speculates that Wells could have visited a similar exhibition at the Crystal Palace Aquarium to see an octopus. That visit may have been the inspiration for the several octopus-like creatures that appeared in Wells's work, notably the Martians in *WOTW*.[64]

The Westminster Aquarium was known for shows which displayed human 'specimens', as stated on Farini's London poster, followed by biological lectures (see fig. 8, next page). This is similar to how 'the bodies of the Martians were examined' as scientific subjects after the war (*WOTW* 177). There are 'countless drawings of their bodies' and one Martian, that has been anatomically examined, is given over to the Natural History Museum as a 'magnificent and almost complete

[62] OED Online, s.v. 'curiosity'.
[63] Wells also draws associations between *WOTW* and the Freak Shows as although the sight of the Martians caused the viewers to be 'so terrified that they dare not go on', the narrator 'became silent and stood watching for a time [before] shifting my position […] that gave the advantage of more elevation', as though moving seats or tiers in an auditorium to gain a better view of the performer (*WOTW* 117, 24). Although what he was seeing was grotesque, it had an equally magnetic attraction.
[64] Justin Parkinson, 'The Octopus that Ruled London', < https://www.bbc.co.uk/news/magazine-35705504> [accessed on 01 June 2019].

specimen' (*WOTW* 178). Likewise, when Prendick thanks Montgomery for saving his life following his rescue onto the Lady Vain, Montgomery dismisses his thanks by stating that '"you had the need, and I had the knowledge. I injected and fed you much as I might have collected a specimen"' (*IDM* 18). Montgomery is referencing and comparing Prendick to the 'specimens' or beasts which he collects and will be vivisected by Moreau. Both the Martians and the Beast-Folk are viewed as scientific objects to be investigated and 'the interest of their physiology and structure is purely scientific', suggesting that Wells's characters, like Farini, are objectified and do not receive empathy due to their appearance (*WOTW* 178).

Fig. 8. Westminster Aquarium, *Krao: The Missing Link* (1887), <https://www.bl.uk/learning/images/bodies/large4801.html> [accessed 20 December 2018].

Farini was advertised as 'The Missing Link' and was used to justify Darwin's theory of evolution. Her exhibitors, scientists and naturalists claimed that Farini was an interim race between apes and humans that lived in trees and had 'prehensile powers of feet and lips'.[65] Deformity, in this respect, had changed the body so severely that she was used as evidence to show how her line of evolutionary development had become stunted. This was consistent with the central idea of Invasion literature, since although Farini was a 'curiosity of medicine', she also was also an implicit threat to humanity through procreation. The Victorian era placed tremendous importance on socio-cultural development, and hard-line readings of Darwin's theory of natural selection (although not consistent

[65] 'Full Text of Anomalies and Curiosities of Medicine', <https://archive.org/stream/anomaliescuriosi00gouluoft/anomaliescuriosi00gouluoft_djvu.txt> [accessed 12 April 19].

with the author's intent) supported the discarding of the weak and those who have a detrimental effect on the development of humanity.

Galton encouraged 'eugenic marriages' between able-bodied individuals and gave monetary incentives for them to have children.[66] He stated that 'we should parade before our mind's eye the inmates of the lunatic, idiot, and pauper asylums, the prisoners, the patients in hospitals, the sufferers at home, the crippled, and the congenitally blind'.[67] He uses those who do not fit the idealised human model to scare others into trusting eugenics. Danielle Coriale explains that 'disabled bodies serve as props in Galton's early rhetoric in eugenics; they are not people to him, but empty signs of the degeneration that would certainly come if marriage and reproduction were not managed with extreme care'.[68] Farini was a device like Galton's props. She was used to prove Darwin's theory while also prompting fear that she would produce offspring like herself, regressing evolution; she thus caused both curiosity and fear, like the reactions the Martians receive.

Therefore, greater understanding of disability in these texts is enabled by drawing on the Freak Show context. As Lillian Craton explains, 'the Victorian relationship to images of physical difference was complex, marked by conflicting impulses to reject, exploit, and celebrate the odd-body'.[69] The narrator's mind is 'a battleground of fear and curiosity' when seeing the Martians, reflecting the complexity that Craton suggests (*WOTW* 24). The onlookers' initial horror is not yet due to the Martians' actions, but purely because of their physical appearance. The Martians are like a Victorian Freak Show exhibit taken to the extreme; they cause 'a kind of fascination [that] paralysed [the narrator's] actions' (*WOTW* 24). Visually, they are much further from 'human' than Farini, but they are an exaggeration of the societal 'Other' causing the reactions of the onlookers to represent the reactions that the societal 'Other' provokes. Wells represents the dynamic between 'fear and curiosity', describing it as a battleground and the curiosity as the soldiers who 'plied [the narrator]

[66] Francis Galton, *Inquiries into Human Faculty and Development* (New York: Cornell University Library, 2009), p.28.
[67] Francis Galton, quoted by Danielle Coriale, 'Reading through Deafness: Francis Galton and the Strange Science of Psychophysics', *Strange Science*, ed. by Lara Karpenko and Shalyn Claggett (Ann Arbor: University of Michigan Press, 2017), pp. 105-124 (p.113).
[68] Danielle Coriale, p.113.
[69] Lillian Craton, *The Victorian Freak Show*, p.2.

with questions' about the Martians. Therefore, reading the Martians in terms of disability shows how misunderstood disability and deformity was; it was something alien and unearthly.

Fig. 9. Anon, 'Julia Pastrana', in Jan Bondeson, *A Cabinet of Medical Curiosities* (London: I.B. Tauris, 1997).

The similarities between the Martians, the Beast-Folk and the Victorian Freak Show can be extended in light of nineteenth-century newspaper reviews. Julia Pastrana, who performed all over the world, suffered from a similar genetic condition to Farini called Hypertrichosis Terminalis, which changed her facial structure and caused excess facial and body hair (see fig. 9). In a review in *The Morning Chronicle*, Pastrana is described thus;

> [Having] no likeness of anything in heaven above, or in earth below, or in the waters under the earth […] nothing beyond a mere approximation to the reality can be attempted upon paper. As a first proposition it may be stated that it is in no respect like the head of a female of any known creature.[70]

Despite being biologically human, due to her outward appearance Pastrana is not only described as not bearing any similarity to humans but not even being from Earth, suggesting she is an alien in the most extreme way. Years before Martian literature, this report strips her of her human identity; she is the extra-terrestrial 'Other'. Wells highlights the complexity and confusion of the odd-body through the inexpressibility topos, as both the narrator in *WOTW* and Prendick struggle to describe the 'odd creature['s]' to their readers (*IDM* 39). The narrator explains that 'those who have never seen a living Martian can scarcely imagine the strange horror of its appearance' and Prendick states that 'it would be impossible to describe the Beast People' (*WOTW* 21, *IDM* 72). These are similar to the author of *The Morning Chronicle*'s review who also struggles to describe Pastrana by stating that 'nothing

[70] Anon, 'The Last Wonder', *Morning Chronicle*, 2 July 1857, 15.

beyond a mere approximation to the reality can be attempted upon paper'. In this article, Farini and her counterparts were so unfamiliar that they were regarded as not from Earth; they were the Martians of the Victorian era. Despite this inability to describe Farini, like the Martians and the Beast-Folk, fig. 9 shows how there is an attempt to familiarise her body through photographic portraiture. Farini is depicted in a portrait where, despite her visual difference, she is shown as having an exaggerated femininity. She has a conventionally ideal torso created by a corset shaped garment. Social conventions of the human body are being enforced on the unrecognisable in an attempt to familiarise the unfamiliar.

The combination of a disability reading, the Uncanny and considering the conventions of Invasion literature shows the novel can highlight societal fears that disability is a threat to humanity. Wells, as did the Victorian Freak Shows, has exhibited beings so visually unfamiliar and grotesque causing 'conflicting impulses to reject, exploit and celebrate the odd-body' exemplifying the complex relationship between society and deformity.

The Humanised 'Other'

Wells uses both the Martians and the Beast-Folk as the feared, otherworldly 'Other' forming a parallel between the Victorian odd-body and the abhorrent Martian or Beast. He enforces the Martian stereotype already used within Invasion literature in *WOTW*. However, Wells's use of the 'Other' has a clear difference from his literary peers, as he humanises the Martians, allowing the reader to connect with them on an emotional level. This is different from other depictions that portray the Martian as just an otherworldly monster, without emotion, and without compassion. For example, in Robert A. Heinlein's *The Puppet Masters* (1951), slug-like creatures invade Earth and start inhabiting humans. At no point in the novel are the slugs shown to be anything more than monstrous molluscs, whose motivations are unclear, and with which one could never dream of empathising. By humanising the Martians, Wells allows the reader to question if the 'Other' is as distant as initially thought.

Wells begins to dispel these extreme differences in *WOTW* by drawing similarities between the 'monstrous cripples' and the humans. The narrator states that 'the Martians may be descended

from beings not unlike ourselves' and proposes that the Martians share several similarities with the human race (*WOTW* 127). For example, the narrator uses the genocide waged against the Tasmanians by the British to show that 'despite [the Tasmanians'] human likeness' the British still 'wiped them out of existence', leading to the question of whether 'we are such apostles of mercy as to complain if the Martians warred in the same spirit' (*WOTW* 9). This puts into question how bestial the human is, complicating the binary between the human and the monstrous 'Other'.

Sarah Cole uses these similarities to liken the Martians to the human characters. She argues that through *WOTW*, Wells created a reflective piece of work that caused the reader to contemplate their own attitudes towards difference. She explains that Wells explicitly likens the Martians to the humans so that the reader can 'see oneself in these creatures'.[71] Cole focuses on the reader's response, explaining that 'we may feel shocked into action, even if, at the same time, we cannot avoid a grimace'.[72] She points out the embarrassment that may be felt at the reader's own actions and attitudes towards other humans, explaining that this may be the catalyst for societal change. Like Cole's, the similarities studied in this thesis show how the boundaries between the human and the 'Other' are blurred and asks the reader to contemplate their own attitudes towards difference. Cole's arguments are grounded in the cultural attitudes of the turn of the century, claiming that Wells was a reformist who uses literature as the vehicle of this reform. He uses characters, like the narrator in *WOTW*, to highlight similarities, differences, and hypocrisies in society.

The narrator also draws a connection between the terrestrial man and the Martian due to their shared attitude towards innovation and technology. The narrator states that 'we men, with our bicycles and road-skates, our Lilienthal soaring-machines, our guns and sticks and so forth, are just in the beginning of the evolution that the Martians have worked out' (*WOTW* 129). Although this highlights how the Martians' intellect is more advanced than humans', it also shows that there is a potential for similarity in the future. Finally, the narrator alludes to the similarities in the two groups' dietary requirements, when he states that 'I think we should remember how repulsive our carnivorous habits

[71] Sarah Cole, *Inventing Tomorrow*, p.309.
[72] Cole, p.309.

would seem to an intelligent rabbit' (*WOTW* 125). Thus, the eating habits of the Martians should not shock the humans, as they are no less extreme than the eating habits of a human; deviation from normality is subjective. There is an element of inclusion suggested in the insistent links drawn between the Martians and the humans, extended to the reader with the constant use of 'us'. Wells accordingly involves the reader rather than using the more objective third person to create distance. By doing this, the narrator breaks the fourth wall, creating an inclusiveness, not just between the Martian and the human in the text or in the abstract, but also the reader outside the text, creating a closeness between them all.

Along with these gestures of inclusion, Wells also draws visual connections between the Martians' body parts and human limbs as 'the tentacles swayed […] like living arms' and the 'foot of a Martian' came down next to the narrator when he tries to escape (*WOTW* 64, 66). When the Martians are wounded from the human artillerymen attacks, 'enormous quantities of a ruddy-brown fluid were spurting up in noisy jets' (*WOTW* 64). The 'ruddy-brown fluid' can conjure up visceral images to the reader of human blood pouring out of a wound. By the narrator making these observations, it allows the reader to re-evaluate who the 'Other' is, suggesting they are not so distant from themselves. They are no longer the Invasion trope of the monstrous 'Thing', which one cannot in any way identify, but viewed as beings who share some similarities with humanity.

Similarly, in *IDM,* despite Prendick's initial descriptions of the Beast-Folk as monstrous and 'Other', Wells begins to draw similarities between the 'Other' and the human as his narrative progresses. Prendick asks Montgomery why his manservant M'ling has the abnormal features he does, declaring that 'he's unnatural' (*IDM* 33). Although Prendick affirms that he does not abide by the cultural schema of normality, he does use a personal pronoun to refer to M'ling. This shows that Wells's narrative is beginning to humanise the 'Other'. Furthermore, mid-way through the novel, Prendick begins to refer to the Beast-Folk as men and women rather than monsters or creatures. This progresses when the figures of the Beast-Folks, which were previously indistinguishable from 'black heap[s]', 'shapeless lump[s]' and 'grey bodies', are later referred to as 'human in shape' and having a 'rough humanity in [their] bodily form' (*IDM* 17, 40, 15, 38). This comes to fruition when Prendick

sees a member of the Beast-Folk after the revelation of Moreau's scientific experiments and makes the stark statement that 'it was no brute this time; it was a human being in torment!' (*IDM* 45). Although Prendick is incorrect in his observations and the experimentation is on animals it allows the reader to revaluate who the 'Other' is, realising similarities and likenesses between the 'Other' and the human.

Finally, Wells draws comparisons between the Martians' emotional capabilities and the reader's empathy when the artillerymen and the Martians are at war. Despite the air being 'full of sound, a deafening and confusing conflict of noises', the narrator watches as 'the colossal figures of grey […] were stooping over the frothing, tumultuous ruins of their comrade' (*WOTW* 65). Amidst the chaos and destruction there is a very quiet moment of stillness and raw emotion while the Martians, who had previously been viewed as void of feeling, share grief towards their comrade: the word 'comrade' alluding to the bond shared between soldiers or friends. This in turn, allows the reader to empathise with the Martians, sharing the emotional effect of losing their own comrade or loved one. The Martians are momentarily not the distant monstrous 'Other' but beings that have feelings recognised by humans.[73]

The Martians' emotional capability is also suggested when the narrator returns to an eerie 'Dead London' (*WOTW* 163). Here he hears the repeated lament of the cry 'Ulla, ulla, ulla, ulla' as he walks the streets (*WOTW* 164). Throughout the chapter he describes it as 'a sobbing alternation', 'remote wailing' and 'desolat[e]' and 'monotonous crying' (*WOTW* 164, 166). Wells deliberately draws connotations between the Martians' cry and the emotional reaction to pain and sadness. The narrator states how the 'desolating cry worked upon my mind' and the 'wailing took possession of me' suggesting a sense of inclusivity and empathy in the emotion (*WOTW* 165). This allows the reader to establish an emotional connection to the 'Other' acknowledging their suffering and, through

[73] It also leads to question whether when the narrator slips trying to avoid the Martians' gaze following this event and 'the foot of a Martian [came] down within a scores yard of [his] head', that he had actually escaped, as he states, or whether the Martian chose to let him go establishing an emotional capability shared between human and Martian (*WOTW* 66).

the narrator taking on these feelings, a way for the reader to acknowledge an empathetic understanding of them.

Similarly, in *IDM,* Prendick witnesses the Beast-Folks' questioning of whether they are human, aimed to elicit an emotional response. When Prendick heads into the jungle he follows a small 'simian creature' into the Beast-Folks' home (*IDM* 48). Upon realising that Prendick intends to stay with them, the creatures insist that he must learn the law and chant of the Beast-Folk. The chant consists of five statements of actions they must not do, followed by the repetition of the rhetorical question 'Are we not Men?' (*IDM* 52).

> Not to go on all-fours; that is the Law. Are we not Men?
> Not to suck up Drink; that is the Law. Are we not Men?
> Not to eat Fish or Flesh; that is the Law. Are we not Men?
> Not to claw the bark of Trees; that is the Law. Are we not Men?
> Not to chase other Men; that is the Law. Are we not Men?
>
> (*IDM* 52)

The chant allows the lines to be read in a rhythm that articulates the creatures' eloquence, again forming a connection between the Beast-Folk and human capability. Furthermore, the laws ironically suggest that 'men' do not eat fish and flesh, and they do not chase other men. However, men do not abide by these rules highlighting how 'men' are not civilised and are animalistic in their behaviour. Wells is not only complicating the 'Other' but also complicating the human, obscuring the binary. The repeated rhetorical question 'Are we not Men?' has an expression of pleading both to Prendick and to the reader. Wells repeats this question five times to encourage the reader to answer it. This encouragement and the separation of the question from the rest of the line, elevates it to an importance that frames the whole novel. This, together with frequent references to the Beast-Folk as 'victims' in the latter parts of the novel, and the irony of the laws, draws the reader to re-evaluate their own definitions of 'Man' and the 'Other' (*IDM* 96).

This emotional capability is overlooked by Ingo Cornils who refers to the human/Martian conflict in *WOTW*, 'Dedication to self-interest and efficiency is shown to lead to […] indifference to other species', and proposes that there is a contrast between the Martians' lack of emotion and 'the

very human form of love represented by the close relationships' of the humans.[74] Cornils allows a comparison to be drawn between the emotional potential of the Martians compared with the emotional capabilities of the human. However, this reading is limited by its inability to acknowledge the similarities between the two species. This is also seen within the emotional capabilities of the Beast-Folk in *IDM*. Wells places these comparative points between the representative 'Other' and the human throughout these novels in a way that allows the reader to question how far removed the 'Other' is. The *WOTW* narrator states that 'we men, the creatures who inhabit this earth, must be to them […] alien' (*WOTW* 14). Wells deliberately complicates the concept of the alien or 'Other' and human, questioning who the alien is and whether there is an 'Other' at all. Similarly, Wells confuses the concept of the Beast and the human in *IDM*. When Prendick runs from Moreau after discovering his horrific experimentation, he explains he was 'hot and panting' and that he had to 'crawl', reflecting the animalistic actions of the Beast-Folk he describes throughout the novel (*IDM* 56, 51). Furthermore, when Montgomery is drunk and becomes angry at Prendick's abstinence he exclaims, '"Beast! […] You're the beast!'" and that '"You've made a beast of yourself. To the beasts you may go"'; Prendick, the human, is now the 'Other' (*IDM* 95). Not only is Prendick described as a beast but Montgomery ironically has made himself a beast by drinking.

In conclusion, Wells blurs the boundaries between the human and the 'Other', questioning not only who the beast is, but also who the human is. From the Beast-Folks' laws exposing the uncivilised nature of the human, Montgomery's ironic claims while behaving like a beast, the Martians' emotions and both sets of characters' human attributes allow the reader to question whether there is an 'Other' at all, or whether it is just a perceived difference. This questioning, along with the disability and deformed appearance of Wells's characters, encourages the reader to reflect upon their own attitudes towards disability. A disabled individual is seen as the societal 'Other' due to their visual appearance. However, as the Martians and the Beast-Folk invite a more sympathetic reading of disability at certain moments in the narrative, the novels can highlight how disability should receive moments of

[74] Ingo Cornils, 'The Martians are Coming! War, Peace, Love, and Scientific Progress in H.G. Wells's *The War of the Worlds* and Kurd Laßwitz's *Auf zwei Planeten*, *Comparative Literature*, 55 (2003), 24-41 (p.34).

sympathy and understanding. By limiting these moments of sympathy within the novels, Wells highlights the compassion and understanding that is still missing within society. This reading proposes that beneath visual differences and any grotesque or 'crippled' exterior, we are all capable of the same emotional capacity; our true nationality is mankind.

Chapter Two: The Material Boundaries and Segregation of the Deformed 'Other' in *The Island of Doctor Moreau* and *The Time Machine*

Wells initially establishes the Martians in *WOTW* and the Beast-Folk in *IDM* as the monstrous 'Other'; their appearance far removed from humanity. However, through the course of the narratives he gradually humanises the creatures, until the reader realises that the 'Other' is not so distant from ourselves after all. This reading allows Wells to be seen as an advocate for the disabled community, asking the reader to question and reconsider what they regard as the 'Other', and to reflect that visible difference does not equal inhumanity.

This chapter will examine both *IDM* and *TTM*, expanding on the visual difference explored in Chapter One by focussing on material boundaries and segregation of the human from the 'Other' in the form of walls, enclosures, and barriers. Wells initially describes these boundaries as rigid and unbreakable but then shows how boundaries, literal or metaphorical, are in fact permeable and can break down. The purpose of this is two-fold; it represents how the Victorian disabled community were not segregated and separate, but as much a part of society as the able-bodied individual, while also showing that disability can affect all members of society, limited to one subgroup or class.

It should be noted that several points that are argued as being rigid boundaries in the first half of this chapter are then re-examined in the second half, demonstrating how the alleged rigidity is flawed and dismantled. This will be done by initially studying the events and descriptions of various structures within the novels at face value, which would seem to reinforce the Victorian attitudes towards social boundaries and hierarchies. They will then be revisited, and their deeper meanings unpicked, highlighting how the reader's prejudices about hierarchy and rigid social structures are initially reinforced precisely to undermine them and expose the flaws in this structural thought.

Like the Martians and the Beast-Folk, the Morlocks display characteristics that allow them to stand in for the deformed human body. The 'little monsters' are described as having distorted limbs that present them as the misshapen 'Other' (*TTM* 44). The Time Traveller 'cannot say whether it ran on all fours, or only with its forearms held very low' (*TTM* 44). If the former is true, furthered by the later description that they were 'crawling towards' him, this could allude to polio, one of a number of

causes of infantile paralysis. As Eadweard Muybridge's 1887 movement study found, some children who had suffered the infectious disease were left permanently moving on four limbs (see fig. 10) (*TTM* 78). If the latter (holding its forearms very low) is true, then it could suggest a malformation of the arms and legs (*TTM* 44). If the Morlocks are read in relation to people rather than animals, a possible limb deformity diagnosis is ectrodactyly, a genetic condition where there is an absence of fingers or toes creating a claw-like appearance.[75] Morlocks are described as 'monstrous crab-like creatures' (*TTM* 77). The Morlocks' eyes also show signs of disorders, due to them living away from daylight. They were 'abnormally large and sensitive', reflecting signs of proptosis, where eyes 'protrude beyond their orbit', making them seem abnormally large; and their bodies were 'dull white and had strange large greyish-red eyes' suggesting Albinism (*TTM* 52, 44).[76] Furthermore, the 'unpleasant creatures 'stoop' their bodies recalling spinal malformations (*TTM* 50, 52).[77] Like the Martians and the Beast-Folk, the Morlocks can be an exaggerated analogy of the disabled 'Other' due to their disproportioned bodies. These disproportioned bodies become the 'Other', separated from the human. The separation from the human is literalised within both novels using physical walls. This chapter will examine these boundaries between the 'grotesque' and 'obscene figures' of the 'Other' and the human.

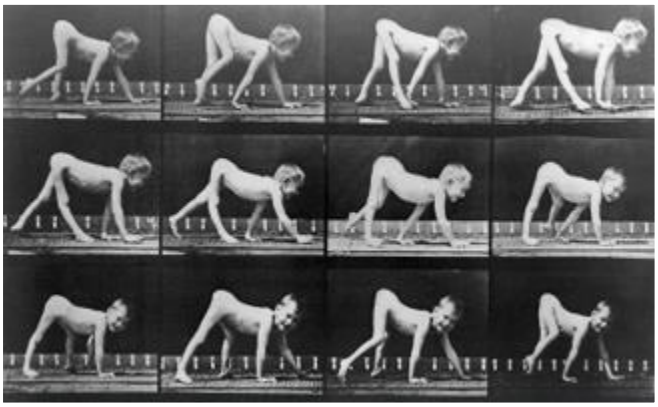


Fig. 10. Eadweard Muybridge, *Plate 539: 'Infantile Paralysis; Child, Walking on Hands and Feet (1877)'*, in *Animal Locomotion: An Electro-Photographic Investigation of Consecutive Phases of Animal Movement* (Philadelphia: Lippincott Publishing, 1887).

[75]Mosby, *Mosby's Dictionary of Medicine, Nursing and Health Professions,* 2nd edn, ed. by Peter Harris, Sue Nagy and Nicholas Vardaxis (Chatswood: Reed International Books, 2010), s.v. 'ectrodactyly'.
[76] Wilkinson, p.211.
[77] Wilkinson, p.55.

The Seemingly Impenetrable Boundary between the 'Other' and the Human

Wells begins *IDM* with many references to barriers and confined structures. When on the Lady Vain, Prendick notices how the 'huge puma was cramped in a little iron cage too small even to give it turning room' (*IDM* 14) and 'big hutches contain[ed] a number of rabbits and a solitary llama was squeezed into a mere box' (*IDM* 14). Even if the creatures are not caged upon the ship, they are still restrained in some way: 'The dogs [are] muzzled by leather straps' and 'staghounds were howling and leaping against the chains' (*IDM* 14). This establishes, from the outset, that there is a clear differentiation between the areas allocated for the animals and for humans. It also emphasises the lack of freedom that these animals endure, compared to the spaces in which the humans walk. Although the animals onboard ship have not yet been vivisected, it does anticipate the boundaries established between the Beast-Folk (the 'Other') and the human in the novel once the action moves to the island. It suggests that even before Moreau deforms them, the side of the boundary which they occupy has already been decided. This echoes how the fate of the deformed Victorian is determined as soon as they are born, as they enter a judgemental world; limitations and restrictions are imposed upon them due to their physical condition.[78]

Similarly, once the narrator in *TTM* learns that the Eloi are not the only beings that exist in the year 802,701 AD, he consciously contrasts them with the Morlocks. He speculates that 'man had not remained one species, but had differentiated into two distinct animals; that my graceful children of the Upper World were not the sole descendants of our generation, but that this bleached, obscene […] Thing; which had flashed before me, was also heir to all ages' (*TTM* 45-46). As with the Beast-Folk and the Martians discussed in the previous chapter, there is an immediate assumption that the Morlocks are the monstrous 'Other', based on their appearance. This division is emphasised by the explanation that they are 'two distinct animals': their differences are clear-cut. The ground is a

[78] These restrictions were social, political and physical. Laws such as the Ugly Laws, discussed in the previous chapter, and the Marriage of Lunatics Act (1811) which was not repealed until 2013, restricted disabled individuals the right to move freely in society as able-bodied individuals could. Equally, Wells's use of the 'leather straps' and 'chains' reflect the physical restraints used in Asylums. Although conditions and regulation were improving during the nineteenth century, physical restraints of the limbs and torso were still being used into the twentieth century.

physical barrier between the 'beautiful and graceful' Eloi (above ground) and the 'grotesque' and 'obscene' Morlocks (below), reflecting the differentiation between the social stereotype of the idealised, normative body and the deformed (*TTM* 25, 52). However, as the Eloi are frail and weak, Wells emphasises how the perfection that is idealised is unattainable.

Akin to studies of race and class, disability studies interrogate the category of disability itself, scrutinizing its definition and categorisation. By doing this, the field assesses the categorisation of disability as a mechanism of power. Garland-Thomson stresses that:

> the meanings attributed to extraordinary bodies reside not in inherent physical flaws, but in social relationships in which one group is legitimated by possessing valued physical characteristics and maintains its ascendancy and self-identity by systematically imposing the role of cultural or corporeal inferiority on others.[79]

Garland-Thomson emphasises that there is a cultural construction of the 'normal' and abnormal dependent on social hierarchy. Disability is a construct used to measure the ideal body against and looking down upon those who do not possess it. The physical constraints, such as *IDM*'s cages, and the narrator's emphasis on the contrast between the Eloi and the Morlocks in *TTM*, echo the 'corporeal inferiority' and cultural construction of the social hierarchisation of bodies. Garland-Thomson's idea is emphasised in the novels since the Eloi are the valued 'perfect triumph of man' and the Morlocks are the 'wild beasts' (*TTM* 35, 44). They are assessed against each other, literalising the ascendancy of the able-bodied and the inferiority of the disabled.

Along with the cages and hutches on the Lady Vain, Wells also uses the ship's own structure in *IDM* to represent the rigid societal boundaries that keep the human and the 'Other' segregated. For example, as Prendick and Montgomery leave the cabin, they find a 'mis-shapen man […] with a crooked back, a hairy neck and a head sunk between his shoulders' (*IDM* 13). As they try to pass him in the ship's corridor he is 'obstructing [their] way […] peering over the combing of the hatchway' (*IDM* 13). Montgomery tells the 'misshapen man' that 'your place is forward […] I tell you to go!' (*IDM* 13). Different areas of the ship are designated for the animals, the Beast-Folk, and the humans.

[79] Garland-Thomson, *Extraordinary Bodies*, p.7.

The small corridor and hatchway are transitional liminal passageways that allow restricted movement from one area to another; but they are only temporary access points rather than defined spaces: they are places where seemingly no species belong. As the misshapen man stands in the corridor, he represents an attempt to blur the symbolic boundaries between the human and the 'Other'. As he comes up through a hatchway he is immediately followed by a 'heavy red-haired man […] delivering a tremendous blow between the shoulder blades' (*IDM* 14). This blow causes him to fall to the ground and he is taken below again. Movement across these boundaries is forcibly denied with no potential to break through, ensuring the society's status quo remains intact.

This spatial allocation is also visible within *TTM*. There is a clear divide between the overworld and the underworld that ensures distinct areas for the 'very beautiful and graceful' Eloi and the 'queer little ape-like figures' of the Morlocks (*TTM* 25, 44). Wells emphasises this distinction by placing the description of the two worlds next to each other, accentuating the contrasting binary. The Overworld is described as having an 'abundance of splendid buildings, endlessly varied in material and style […] cluttering thickets of evergreen […] blossom-laden trees' (*TTM* 40). The narrator describes a utopian landscape of natural splendour and human innovation. Words such as 'endlessly', 'abundance' and the 'undulating hills' suggest a sense of freedom and space (*TTM* 40). This is also echoed by the descriptive catalogue format: commas and conjunctions rather than end stops, emphasise how the space is uninterrupted. This is in sharp contrast to the underworld which is described straight after. The narrator explains that he sat 'peering down into the shafted darkness' (of what he thinks is a well). He notices that there is 'no gleam of water', and as he 'threw a scrap of paper into the throat of one [of the wells] instead of fluttering slowly down, it was at once sucked swiftly out of sight' (*TTM* 40). There is a sharp contrast to the open, free world of the Eloi and the dark, oppressive, secret world of the Morlocks.

It is also significant that the ground below the 'beautiful Overworlders' is also the ceiling above the 'unpleasant creatures from below' (*TTM* 46, 50). Therefore, the ground that is the boundary that restricts light and freedom from the underworld is the Morlocks' figurative cage. The ground boundary acts in a similar way to the physical restraints in *IDM*. The narrator explains how he cannot

see any water; an essential element for life. Additionally, it is dark and restricts movement just as the puma's 'little iron cage' was too small for 'turning room'. The metaphor of the well as a 'throat' that quickly sucks the paper out of sight has connotations of suffocation. Even when the Traveller goes down into the underworld himself, he feels 'like a beast in a trap', which recalls the physical trapping of the cages in *IDM* (*TTM* 55). Wells describes this sharp contrast between the Eloi and the Morlocks in a similar way to the beasts and the humans on the Lady Vain. The human has a freedom that is not afforded to the 'Other', distinguished by an oppressive barrier between the two spaces.

This superiority is also shown in *IDM* when the Lady Vain's captain becomes so exasperated that he shouts 'Overboard! […] this ship ain't for beasts anymore. Overboard you go' (*IDM* 21). Here, the human space has been extended to the whole ship, pushing the 'Others'' space out. This shows an extreme representation of the human denying the deformed 'Other'. Like the idea of ethnocentrism within racial studies of the 'Other', this action creates a sense of able-bodied superiority.[80] Ross Hammond and Robert Axelrod explain that 'ethnocentrism is a nearly universal syndrome of discriminatory attitudes [where] one's own group (the in-group) [is seen as] virtuous and superior' and sees its 'own standards of value as universal, and the out-groups as contemptible and inferior'.[81] They go on to say that 'ethnocentric behaviours are based on group boundaries', reflecting the captain's extension of his own space dictated by whom he deems inferior: the out-group.[82] The ship becomes a dramatic metaphor for Victorian society as it tries to push the odd-bodies out of sight and 'overboard'. Garland-Thomson highlights this movement in the Victorian era, stating that 'the extraordinary body shifted from its public position as strange, awful, and lurid spectacle to its later, private position as sick, hidden, and shameful'.[83] The beasts are being called to leave the boat and enter the hidden depths of the ocean, recalling the deformed individuals moving from a public to

[80] Notably, when the misshapen man in *IDM* is chased through the Lady Vain's passageways, he falls to the ground 'like a felled ox' (*IDM* 14). This creates a connection between deformity and the animalistic, monstrous 'Other' as well showing a superiority of the able-bodied human. Similarly, the narrator states that the Morlocks' are 'beneath my feet' and that 'the earth must be tunnelled enormously, and these tunnellings were the habitat of the New Race' (*TTM* 47).
[81] Ross Hammond and Robert Axelrod, 'The Evolution of Ethnocentrism', *The Journal of Conflict Resolution*, 50 (2006), 926-936 (p.926).
[82] Hammond and Axelrod, p.926.
[83] Garland-Thomson, *Extraordinary Bodies*, p. 78.

private position. When the captain explains that once the beasts have gone overboard, 'we'll have a clean ship soon' (*IDM* 20), the deformed 'Other' is constructed as dirty and polluting. Wells not only accentuates the boundaries between public society and private, but also shows how these 'misshapen' men are viewed as unclean and impure, polluting the social order and, implicitly, deserving of death. Wells reinforces the 'Other' stereotype in terms of the distinct separation from the human. This reading takes the notion of visual separation (shown in Chapter One) further by showing how these ideas manifest themselves in the descriptions of the physical boundaries in *IDM* and *TTM*.

When Prendick arrives on the island, he notices how the beach 'sloped steeply up to a ridge, perhaps sixty or seventy feet above sea level, and irregularly set with trees and undergrowth' (*IDM* 25). Although this is not a manmade boundary like a wall or fence, it does show how difficult the island is to enter. Not only is the ridge almost impossible to climb but the 'irregular set [of] trees and undergrowth' must be negotiated. The island is in a relatively unknown area of the Pacific Ocean and in dangerous waters as it is 'off the tracks to anywhere' and 'we see a ship once in a twelve-month or so' (*IDM* 27). The remote island is purposely chosen to show it is a place of separation, reflecting the distinct demarcation of the Beast-Folk and the human.

On the island Prendick is taken to a large enclosure with 'a heavy wooden gate, framed in iron and locked' (*IDM* 29). This is where Prendick stays and is shown to an internal apartment with an 'inner door' (*IDM* 29). Moreau locks the door from the outside "for fear of accidents" and there is 'a small unglazed window defended by an iron bar' (*IDM* 29). The importance of locking and the solid material of iron stresses an impassable nature to the boundaries between the 'Other' and the human. The window is 'unglazed' and 'looks out', suggesting a possibility of an opening between two areas. However, this is simultaneously refused with the 'iron bar' that crosses it. All the boundaries are rigid and controlled by Moreau so, at this stage, there is no possibility of Prendick or the Beast-Folk crossing the boundaries.

As Afaf Ahmed Hasan Al-Saidi explains, the 'Self and the Other [are] binary oppositions' and this binary dichotomy 'acts to develop often powerful layers of meaning that work to maintain

and reinforce a society or culture's dominant ideologies'.[84] Although Al-Saidi's study discusses post-colonial literature, the same principle can be applied to Wells's work in regards to disability. The human and the 'misshapen' 'Other' are thought to be in direct opposition with no capacity to infiltrate each other's boundaries; the binary is distinct with no blurring. As Al-Saidi points out and as Wells displays in various forms (the Lady Vain's captain, Moreau keeping hold of the keys to each space, and the Eloi symbolically standing on top of the Morlocks), the dominant ideology's power over the Victorian odd-body seems to be reinforced. However, when boundaries have to be policed so carefully, it is a sign that the division is being maintained with difficulty. This shows that there is a likelihood of the boundary collapsing, foreshadowing the novels' ends.

This separation was also shown in terms of procreation. Galton's promotion of social control through the 'improvement of the human race germ plasm through better breeding' meant dysgenic individuals would suffer.[85] Alongside the monetary incentives that Galton proposed for marriages between able-bodied individuals (as discussed in Chapter One), his theory would also lead to disability restrictions later on in the Eugenics movement. Charles B. Davenport proposed in the 1920s that there should be a 'restrict[ion on] the marriage of the mentally or physically defective in order to diminish the procreation of more defectives'.[86] However, as Davenport also notes, 'the only way to prevent reproduction […] is to sterilise or segregate them'.[87] What this shows is that Victorian beliefs about the segregation of the able-bodied and disabled can not only be seen in a variety of forms in the period - physical, legal and the individual bodily autonomy - but these beliefs endured long after.

Wells initially symbolises these barriers through the physical spaces of the Lady Vain, the island and the future land. It would seem he establishes rigid structures to reflect the rigid boundaries between the able-bodied and the disabled, symbolising the binary. This opposition appears designed

[84] Afaf Ahmed Hasan Al-Saidi, 'Post-colonialism Literature the Concept of the *self* and the *other* in Coetzee's *Waiting for the Barbarians*: An Analytical Approach', *Journal of Language and Teaching*, 5 (2014), 95-105 (p.95).
[85] Francis Galton, quoted by Cynthia Huff, 'Victorian Exhibitionism and Eugenics: The Case of Francis Galton and the 1899 Crystal Palace Dog Show', *Victorian Review*, 28 (2002), 1-20 (p.13).
[86] Randall Hansen and Desmond King, *Sterilized by the State: Eugenics, Race and The Population Scare in Twentieth-Century North America* (Cambridge: Cambridge University Press, 2013), p. 61.
[87] Hansen and King, p.61.

to reinforce the reader's beliefs about how they view difference and how the 'Other' should be kept behind a wall, whether this be physical or metaphorical. However, when these points within the novel are revisited and interrogated, it becomes clear that this rigidity is not as robust as originally thought and serves a different purpose.

Breaking Down the Boundary Between the 'Other' and the Human

Despite the careful attention given to establishing these strong barriers in the novels, it will be argued that Wells sets up these boundaries in order to start breaking them down. Once he has reinforced the reader's beliefs on difference and the 'Other', he then disrupts these beliefs asking them to reconsider and revaluate who the 'Other' is. He begins to show how the demarcations between the human and the 'Other' are not as rigid as initially described and are eventually deconstructed. By displaying how the Beast-Folk and the Morlocks are representative of the Victorian odd-body, Wells can be seen to be doing two things. First, the novels can be read as advocating a radical alteration in the physical and metaphorical divisions between able-bodied and disabled individuals in society. Secondly, it shows how class, gender, race, or economic income cannot exempt anyone from disability; it knows no boundaries and can affect any member of society.

To present this argument, I shall return to my earlier readings of the texts and expose the textual clues that undermine the robust barriers. This will show the benefit of hindsight in a second reading, focusing on the textual evidence of the barriers to highlight how they are, after all, not impregnable. If we look again at the description of Prendick's arrival on the island we can see how the ocean's symbolism subverts this barrier as Wells acknowledges a permeable barricade from the outset; the sea symbolically transcends two distinct isolated areas. He thus opens the novel in a location that already blurs boundaries.

Wells employs similar symbolism in the opening of *TTM*, the basic premise of which is the human ability to transcend and break through seemingly impassable barriers. The narrator explains that 'man […] can go up against gravitation in a balloon […] why should he not hope that ultimately, he may be able to stop or accelerate his drift along the Time-Dimension?' (*TTM* 10). From the outset,

Wells's novel is a rethinking of what is possible and shows how previously accepted notions are not as cemented as initially thought. This dismantling of set attitudes is seen as the narrator travels through the boundaries of time, when he 'was slipping like a vapour through the interstices of intervening substances' (*TTM* 23). Boundaries can be crossed and are also full of interstices. The way in which the machine 'slips like a vapour' instead of crashing and breaking through these demarcations, emphasises how they can be easily overcome. Therefore, both the island and the time machine become devices to interrogate and subvert strongly held beliefs. This reading suggests Wells is encouraging a mass readership to think more scientifically and independently, removing their reliance on tradition, authorities, and superstition.

The Crumbling Wall

This undermined solidity is presented through the materials and geology of Moreau's island. The sheer rocks above the beach are imposing, seemingly impossible to cross and 'halfway up was a square enclosure of some greyish stone' but Prendick 'subsequently finds this was built partly of coral and partly of pumiceous lava' (*IDM* 25). The enclosure is made of matter that is weak and breaks easily. Coral 'ranks among the weaker skeletal materials' and when in comparison to constituents 'used in the construction industry […] porous materials like coral skeleton are weaker than solid materials of the same chemical composition'.[88] The lava is 'pumiceous', a porous material with small interstices and holes that allow liquid and air to pass through. What was seemingly a rigid structure separating the human and the 'Other' is not only weak but is not a solid mass; the porosity allows matter to move through it in the same way the Time Traveller slips 'through the interstices' in the divisions of space and time.

This echoes the potential movement across the boundaries in Victorian society as the porous material of the island's infrastructure operates as a metaphor for contemporary social divisions. This may also be understood in terms of the boundaries between the able-bodied and the disabled in Victorian society, as the physical (specific buildings e.g. workhouses), laws or more metaphorical

[88] John A. Chamberlain, Jr., 'Mechanical Properties of Coral Skeleton: Compressive Strength and its Adaptive Significance', *Paleobiology*, 4 (1978), 419-435 (p. 424).

boundaries (e.g. beliefs) are not rigid and have the potential to be broken down.[89] Towards the end of the novel, the dismantling of this boundary is literalised when Prendick tries to get a better view of one of the creatures. While peering into the distance, 'a piece of lava, detached by [his] hand' 'went pattering down the slope' (*IDM* 35). The materials used to ensure separation are breaking and eroding, and the boundary is beginning to shatter.

The buildings in *TTM* are also collapsing. When the traveller is taken to see the Eloi community, he notices that 'the stained-glass windows […] were broken in places' and as he passed through the 'arch of the doorway', it was 'very badly broken and weather worn' (*TTM* 28). These structures show the grandeur of the Eloi as well as of earlier civilisations, mostly of the nineteenth century.[90] The 'Palace of Green Porcelain' which is 'deserted and falling into ruin' is typically identified by critics as the South Kensington Museum (now the Natural History Museum), built in 1881 as part of the grand scientific growth that had progressed rapidly throughout the century (*TTM* 61).[91] Its preservation seemingly idealises the Victorian era; however, this idealisation is undermined by the structure's crumbling and broken state.

By calling upon the readers' familiarity when the traveller 'stood among the ruins of some latter-day South Kensington' and areas that he 'judged Wandsworth and Battersea must have been', Wells is able to socially critique his own time suggesting that the Victorian society is not the idealised society that should be aspired to, and that elements need to change and break down (*TTM* 61). The structures are also representative of the boundary lines that are built to keep the Morlocks out at night. However, when the Time Traveller returns to the Eloi having investigated the underworld, he finds that the Palace of Green Porcelain has 'only ragged vestiges of glass remain[ing] in its windows, and great sheets of the green facing had fallen away from the corroded metallic framework' (*TTM* 61). He realises that these walls and barriers no longer entirely separate the two groups. These man-made

[89] Deinstitutionalisation finally came in events such as the passing of the Mental Health Act of 1959 which removed the distinction between psychiatric hospitals and mainstream hospitals, legally dissolving this separation in medical institutions.
[90] Although not straightforwardly human, the Eloi are more relatable to the Time Traveller and therefore, he accepts them as closer descendants of humanity than the Morlocks.
[91] Roger Luckhurst, 'Explanatory Notes, 61', *The Time Machine* (Oxford: Oxford University Press, 2017), (pp.103-119), p.114.

structures reflect the potential for societal boundaries to collapse while also critiquing how the Victorian society is not the ideal and needs reform. The 'big valves of the door' to the once majestic building, are now 'open and broken' (*TTM* 61). The door that had been used to separate the Eloi and the Morlocks has been damaged, rupturing the boundary between them.

Even within the enclosure in *IDM* and the ground in *TTM*, Wells demonstrates how these barriers do not have the capacity to maintain complete separation. The 'waterless wells' create liminal points between the overworld and underworld (*TTM* 41). Through these wells, the Time Traveller hears a 'thud-thud-thud, like the beating of some engine' echoing the beating of a heart (*TTM* 40). Although this noise is created by machinery in the underworld, it is controlled by the Morlocks and accentuates how the sounds of the creatures are still breaking through and can be heard from the opposite side of the demarcation. Similarly, when Prendick and Montgomery are having dinner in his locked apartment, 'a sharp hoarse cry of animal pain came from the enclosure behind us' (*IDM* 33). Prendick testifies that this is the 'misshapen monster' and explains that 'the emotional appeal of those yells grew […] to such an exquisite expression of suffering that I could stand it in that confined room no longer' (*IDM* 34). Although the wall is a physical man-made barrier between the 'misshapen monster' and the human, the cries and sounds penetrate through, forcing them to be heard. The 'Other' has a voice that is affective, the emotional appeal is created through human sympathy and recognition of a shared knowledge of pain and suffering. It is a voice that Wells allows to be heard even though a barrier physically segregates it from the human: he gives a voice for the odd-body to be heard.

When Prendick explains that 'it is when suffering finds a voice and sets our nerves quivering that this pity comes troubling us', it has a reflective importance on the reader and the readers' outlook on the social system that they are part of (*IDM* 34). Wells is forcing the reader to hear the voice of suffering disability. This poignancy is also seen within Prendick's feeling of discomfort and desire to stop furthering suffering when he feels the imperative need to leave his room as he 'could not stand it' (*IDM* 34). This is reflective of the uncomfortable nature of societal views on deformity as he 'stepped

out of the door' in an attempt to escape (but not prevent) the distress and pain (*IDM* 34). He leaves his confined room and breaks through the barrier.

Doorways as the Opening between the 'Other' and the Human

The suggestion that doorways are liminal zones between the 'Other' and the human is seen throughout *IDM*. When Prendick first arrives on the Lady Vain, Montgomery asks who Prendick is and how he came to be there: '"Well?" said he in the doorway. "You were just beginning to tell me."' (*IDM* 11). As there are set spaces for the human and the 'Other' on the Lady Vain, Prendick explaining who he is in a doorway, a penetrable barrier, is symbolic of how identity is not binary. The transitional locations and settings, such as doorways and passages, reflect the natural ambiguity that the human and the 'Other' have, challenging the cultural networks of social classification. By acknowledging that there are not two set definitions between the 'Other' and the human, there is also a recognition that the description of some individuals may fall within the doorway of the two definitions: the liminal space.

This doubt about a binary approach to identity is also displayed in *TTM*. Although Wells does not use the symbolism of doorways to interrogate this binary, when the Traveller ventures down one of the wells into the underworld, he does begin to feel inhuman (*TTM* 51). He states that 'before I felt as a man might feel who had fallen into a pit […] now I felt like a beast in a trap' (*TTM* 55). He feels like the 'inhuman and malign' creatures he sees down there (*TTM* 55). This shift from feeling human to feeling like a beast highlights how the human and the 'Other' is not binary since there is no clear distinction between the two. This experience further challenges the Time Traveller's own sense of identity as it becomes fluid and can change. This in turn, challenges the reader's sense of fixed identity, reinforcing that they are just as capable of being the 'Other' as the human. This is also seen in *IDM* with the large, looming enclosure which has a 'heavy wooden gate, framed in iron and locked' (*IDM* 29). Although this adheres to the 'Other' stereotype that the reader expects, it also has a 'small doorway' (*IDM* 29). Wells has placed a small symbol of subversion allowing the reader to rethink their expectations; placing doors and windows into their own walls of judgement.

Similarly, Wells subverts the idea of the barrier in *TTM*. The metallic bars are used at several points in the novel as a weapon to fend off the Morlocks, not letting them come towards the Traveller or the Eloi: 'I stood with my back to a tree, swinging the iron bar before me' and 'My iron bar still gripped, I followed the Morlock's path' (*TTM* 70). Even in *IDM*, the iron bar is used as a separation tool on Prendick's apartment window to keep the Beast-Folk out. However, when the Traveller voyages into the world of the Morlocks his 'descent was affected by means of metallic bars projecting from the sides of the well [which had been] adapted for the needs of a creature much smaller and lighter than myself' (*TTM* 51). Here, the metal bars have been placed to create a ladder within the well. Wells subverts the idea of the barrier by converting it from something that is used to separate, to an aid for transcending boundaries. The barriers that separate the human and the 'Other' are not natural but constructed.

Wells also displays the significance of what happens in these doorways and who stands within them. For example, when Prendick is taken by the Ape-Man to the Beast-Folks' den he sees the 'deformed creature' as a 'dappled brute standing in the doorway' (*IDM* 54). Wells literalises that these beings stand in the liminal space between the two identities. He is showing how deformity displaces this rigid binary as the misshapen creature is a symbolic representation of the Victorian odd-body. Another example follows Montgomery and Prendick's row caused by Montgomery's drunkenness. Not only does he demote Prendick to a 'beast […] to the beasts you go', but 'he flung the door open, and stood half facing me between the yellow lamp-light and the pallid glare of the moon' (*IDM* 95). The door is flung open to acknowledge the forceful opening of the wall between these two spaces. In this attempted banishment, there is a realisation that the light from both sides of the doorway is shared. The contrast between the artificial 'yellow lamp-light', symbolic of human intervention and the natural light from the 'pallid glare of the moon', come together to form one illumination in the doorway. The unity of these two lights echoes how, despite an individual's origin or form, the light remains the same. Wells is advocating that able-bodied and disabled bodies are all

human. Regardless of where they have come from or what form they take; they should not be distinguished as the self and the 'Other'.

Fig. 11. Anon, 'Joseph Carey Merrick in the *British Medical Journal*', ed. by Stephen Lock, *Oxford Illustrated Companion to Medicine* (Oxford: Oxford Literary Press, 2001), p.261.

Fig. 12. Anon, 'Fedor Jetichew (Jo-Jo the Dog Faced Boy 1880-1890)', Isabella Alston, Anatomical Anomalies (Charlotte: TAJ Books International, 2014), p.25.

The symbolism of the doorway is also shown with the Beast-Folks' names. The hybridity of the Beast Folk reflects the complication of the 'Other' and the human. For example, Ape-man, Leopard-man and the Ox-men, among others, all have human and beast components to their names. Wells consciously chooses to combine these elements and does not write Ape and man as two separate words. Instead, he joins them with a hyphen which acts as the connection between the 'Other' and the human. Similarly, the Victorian Freak Show shows this symbolic element in performers' names. Acts, such as the famous Elephant Man, Jo-Jo the Dog-Faced Boy and the Ape Woman (see fig. 11 and 12), can all be understood as representing the breaking down of a rigid boundary between the human and the 'Other' through hybridity.[92] Although their names lack the hyphen, they do reflect the doorway that lets in both the human 'yellow lamp-light' and the moonlight, synonymous with folklore's beasts and fearful animals that come out at night; opening the wall that separates them.

[92] The Elephant Man's (Joseph Merrick) condition received various diagnoses throughout his lifetime and beyond. These included Proteus Syndrome (a genetic disorder causing tissue overgrowth) and Polyostotic Fibrous Dysplasia (when bone is replaced by fibrous tissue leading to deformity). However, his exact medical condition is still debated.
Jo-Jo the Dog-Faced Boy (Fedor Jeftichew) suffered from the condition Hypertrichosis, resulting in an abnormal amount of hair growth over the body.
Fedor Jeftichew would later become the inspiration for the character Chewbacca in the science-fiction franchise *Star Wars.* Again, this interestingly enhances the idea previously stated in my study, that disability was viewed as the alien among humanity. A human disability has been taken and seen as so unfamiliar that it cannot be seen as human and must be used as an alien, supporting the metaphor that the Martians in *WOTW* are representations of Victorian deformity.

Finally, Wells breaks down the barriers between the 'Other' and the human completely. In *IDM*, once Moreau's body has been found and he is declared dead, Prendick 'went into the laboratory and put an end to all we found living there', finishing the suffering of Moreau's unnatural experimentation (*IDM* 93). Upon leaving the enclosure, Prendick accidently knocks over a lamp. After leaving, he hears a 'thud and a hissing behind [him]' and then notices 'great tumultuous masses of black smoke were boiling out of the enclosure, and through the stormy darkness shot flickering threads of blood-red flames' (*IDM* 98). This conclusive end to the compound near the end of the novel signifies the complete removal of the boundaries between the human and the deformed 'Other', albeit through destruction. What was thought solid and unbreakable will now become ash, leaving an open space with no barriers. Symbolically, even the 'window of [his] room' that had once been 'defended by an iron bar' and been checked throughout to be found 'firmly fixed', now has a 'spurt of fire jett[ing]' from it (*IDM* 71, 98). Wells is stressing how boundaries, no matter how rigid and strong they may appear to be, can still be broken down. It is what makes Moreau's explanation of his vivisection more poignant. Although he is discussing his surgical techniques, he states that 'there is a building up as well as breaking down and changing' (*IDM* 63). This notion, along with the symbolism of the burnt-down enclosure, accentuates the ability to change societal views and mindsets; what is believed, can be broken down and changed.

This is reinforced as Prendick feels he 'ought to cross the island and establish [himself] with the Beast-People' (*IDM* 102). He passes the burning enclosure, holding a revolver and falls 'into a light slumber, hoping that the flimsy barricade would cause sufficient noise in its removal to save me from surprise' (*IDM* 104). Firstly, Prendick is acknowledging how his barricade will not keep the 'Other' out, signifying a shift in the mindset towards the human/'Other' binary. Secondly, the barricade is 'flimsy', again showing the shift from a rigid structure to an easily broken boundary. When he wakes, he 'saw that the barricade had gone, and the opening of the hut stood clear. My revolver was still in my hand' (*IDM* 105). Prendick remains unharmed and the revolver remains untouched, the only thing that has disappeared is the barricade; the wall between the human and the 'Other'. He states that through this experience 'I became one amongst the Beast People in the Island

of Doctor Moreau' (*IDM* 105). This also shows the misconception that being different is dangerous. The 'Other' had previously been separated to prevent them harming the human and the humans inflict pain on the 'Other'. However, when the opportunity arises to do the same and take revenge, Prendick is left alone and they allow him to share their world. The Beast-Folk are educating the humans, showing moral value and acceptance, complicating each definition. The removal of these barriers, physical and metaphorical, have allowed the human and the 'Other' to become one, reflecting the potential for Victorian society.

The conventions of scientific romance and fantasy, along with the motif of the remote island, keep the real challenge of this allegory at a distance, meaning Victorian readers have the opportunity to accept this social change. Wells is asking the reader to question and dismantle who the 'Other' is and to remove these boundaries, mental or physical, as they have created a division in humanity. He uses the misshapen and distorted creatures in *IDM* and *TTM* to stand in for deformed members of Victorian society and accentuates the separation in societal attitudes through the physical walls and barriers in the novels. He then takes these well-held beliefs and begins to deconstruct them. By using the enclosure, cages and dens in *IDM* and the ground and buildings in *TTM*, Wells suggests how the physical deconstruction of these represents how attitudes towards 'otherness' and disability can be broken down and changed. *TTM* has moments of poignant social commentary that give it a gravitas beyond its literal meaning. The Traveller states that 'our mental existences, which are immaterial, have no dimensions' (*TTM* 9). This reinforces the idea that the separation between the deformed 'Other' and the self is artificially created by society when there should not be any 'walls' of judgement. When Prendick is back in London, he states that 'voices came through the windows; locked doors were flimsy safeguards' (*IDM* 116). These windows and doors that were strong partitions in the beginning of both novels are now 'flimsy' and penetrable in London's society. Wells takes the idea of the frail and insubstantial barriers within the island and inserts it into the reader's familiar environment. Although this interpretation is a 'lesson' for modern readers that Victorian society were less ready to accept, it does show how timeless Wells's novels have become, as the issues that are discussed can still be used to educate readers on inclusivity in the twenty first century.

Chapter Three: Boundaries and Light Imagery in *The Invisible Man*

In opposition to the flawed answer of eugenics put forward by Galton and other Victorian scientists and explained throughout this study, there is an alternative possibility of an increased tolerance and willingness to understand 'othered' subjects as part of the human collective. In this chapter I argue that this is shown through the metaphor of light in *IM*, where Wells uses light to equate to the level of understanding towards the supposed 'Other'.

Griffin, the novel's protagonist, can be seen to represent the deformed human body. He is a scientist who experiments on his own body to alter the refractive index of his skin so that he can absorb light but not reflect it. Before he undergoes the transformation process, he points out that he is 'almost an albino' 'with a pink and white face and red eyes' (*IM* 71). In the process of making himself invisible, he goes through various stages which can represent genetic deformities. He is viewed as a 'piebald […] black here and white there – in patches […] he's kind of a half-breed and the colour's come off patchy instead of mixing' (*IM* 18). This patchiness recalls vitiligo, caused by a lack of melanin in the skin.[93] He continues in the pursuit of becoming invisible, ensuring he must cover his entire body in clothing so as not to draw attention to his invisibility. However, there are moments in the novel where a piece of clothing either slips or is missing, revealing Griffin's invisibility: 'No hand – just an empty sleeve. Lord! I thought, that's a deformity!' (*IM* 22). These moments of invisibility are analogous to amputation, allowing Griffin to be read as the representation of deformity and the societal 'Other'.

As noted in Chapter Two, 'otherness' is also a main concern in studies of race and ethnicity. Ralph Ellison, author of *The Invisible Man* (1952), represents African Americans as the invisible 'Other'. The narrator states that, 'I am a man of substance, of flesh and bone, fibre and liquids – and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me'.[94] Griffin's invisibility is representative of a similar lack of understanding. I believe this lack of understanding is also demonstrated by some critics of Wells's work. DeWitt Douglas Kilgore

[93] Wilkinson, p.564.
[94] Ralph Ellison, quoted by Justine Baillie, *Toni Morrison and Literary Tradition: The Invention of an Aesthetic* (London: Bloomsbury, 2013), p.139.

considers *WOTW* and films inspired by the novel in the light of the 9/11 attacks. He explains that the Martians and Marvel Comics' Chitauri, a race of extra-terrestrial shapeshifters, are both rendered in a palette of dark metallic hues, signalling their racial difference from humankind'.[95] By purely focusing on the exterior look of the Martians and thus deeming them representative of black races and thereby conflating them with those responsible for terrorist atrocities, Kilgore demonstrates a fundamental lack of understanding towards differences within the human race. Wells treats 'otherness' in a similar way to studies of race and ethnicity as appearance is a key trait to 'otherness'. Yet humanity is defined by more than just appearance, and deformed individuals thus deserve to be seen and acknowledged as the same 'flesh and bone, fibre and liquids'. Wells shows that there is a potential for a more inclusive society built on the values of acceptance and understanding, with the possibility of dismantling the binary explored in the previous chapters.

To demonstrate the potential for inclusivity in *IM*, this study will examine four passages from the novel. Together they chart Griffin's transformation from the misunderstood 'Other' as he enters Iping, to the revelation of his human body at the book's conclusion.

The first passage is when Griffin enters The Jolly Cricketers for the first time and wanders about the village at night. Here he is completely misunderstood and described as 'monstrous' and 'ugly' (*IM* 10, 12). The second is when he removes his clothing in the inn, attempting to shed light on his misjudged body. The next is when Griffin finds Doctor Kemp to explain elements of his individual identity as his character begins to shed the 'Other' label. The final passage is the closing scene when Griffin is captured and dies. In the broad sunlight of the day, Griffin's human body is revealed to the villagers. By following these four chronological passages and the final revelation of Griffin's body, I will show how Wells uses Griffin to undermine the human/'Other' binary.

Griffin receives his 'Other' status at the beginning of the novel due to his completely misunderstood body and subsequent lack of lighting. When he first enters The Jolly Cricketers, he is

[95] De Witt Douglas Kilgore, 'A Cinema of Consolation: Post 9/11 Super-Invasion Fantasy', *In/visible War: The Culture of War in Twenty-First-Century America*, ed. by Jon Simons and John Louis Lucaites (New Brunswick: Rutgers University Press, 2017), 159-171 (p.157).

instantly a person of interest to all the members of the village. Due to Griffin's strange appearance there is a lot of speculation about who he is, and why he looks as he does. Mrs Hall explains that '"this poor soul's had an accident, or an op'ration or somethin'"' and that '"his mouth must have been cut or disfigured in the accident"' (*IM* 7, 8). During all this speculation, it is stated that '"he looked more like a divin' 'elmet than a human man!"' (*IM* 8). Like the Victorian Freak Show acts discussed in Chapter One, Griffin's 'Othering' is constituted by how strangers construct him and through this, he loses his human status. His bandages and supposed disfigurements have become a barrier between his human self and how he is viewed by society.

The lack of light in the scene obscures the view of Griffin. Metaphorically, this shows how Griffin, the fantastical representative of the deformed 'Other', is misrepresented and misunderstood. While Griffin is 'seated in the armchair before the fire' he falls asleep and his 'bandaged head droop[s] to one side' (*IM* 10). It is four o' clock and 'fairly dark': the only light available to Mrs Hall is that from the fire (*IM* 10). To her, 'everything was ruddy, shadowy, and indistinct' made worse by the fact that 'she had just been lighting the bar lamp, and her eyes were dazzled' (*IM* 10). Wells's control of lighting ensures Griffin is seen as having 'monstrous goggle eyes', a 'white-bound head' and 'a vast incredible mouth that swallowed the whole portion of his face' (*IM* 10). These grotesque descriptions, caused by the shadows and lack of lighting, is representative of how the 'Other' is misjudged as something monstrous, alien, and inhuman. This is quickly changed once Mrs Hall 'opened the door so wide that the room was lighter' (*IM* 10). She sees him more clearly and that the odd shapes she made out in the darkness were the muffler he held to his face. She fancies that 'the shadows […] had tricked her' (*IM* 10): the darkness creates a lack of understanding. Once the room is flooded with light, Griffin is no longer the monstrous 'Other' and is turned back into the gentleman, although still strange, in the armchair. The more light within the room, the less fantastical and more ordinary Griffin looks.

Similarly, the light affects how Griffin is viewed by Mr Henfrey, the repairman, Mr Hall, the inn owner, and Griffin's previous landlord. When Henfrey enters Griffin's lodgings to repair a clock, he 'worked with the lamp close to him' which 'threw a brilliant light' on himself but 'left the rest of

the room shadowy' (*IM* 12). Henfrey looks, with 'coloured patches' from the bright light in his eyes, into the darkness to see a 'bandaged head and huge, dark lenses' (*IM* 12). The head is described as if it is separated from the rest of the body and the big glasses give the illusion that the eyes are enlarged, creating a fearful image of the 'Other'. Similarly, Mr Hall catches a glimpse of 'what seemed like a handless arm waving towards him, and a face of three huge, indeterminate spots on white, very like the face of pale palsy' (*IM* 15). Due to the 'blind [being] down' making 'the room dim' he is left 'on the dark little landing, wondering what it might have been that he had seen' (*IM* 15).

Likewise, when Griffin is explaining the process of his invisibility to Doctor Kemp later in the novel, he explains that when his landlord had arrived 'with a notice of ejectment' he 'saw something odd about my hands […] and lifted his eyes to my face' (*IM* 89). In his horror he 'dropped the candle […] and went blundering down the dark passage to the stairs' (*IM* 89). By dropping the only light source, there is just the initial moment of shock but no attempt to understand or attain an explanation for Griffin's body, plunging both Griffin and his landlord into ignorant darkness. Henfrey and Hall are left misinterpreting Griffin's body and his landlord makes explanation impossible by retreating into the darkness and not into enlightenment. This ensures the boundary between the human and the 'Other' remains intact due to fear of the unknown and the lack of understanding: Griffin remains grotesque and inhuman to these characters.

This inhumanity is used to reinforce the villagers' humanity to each other as they all discuss Griffin as something completely different to themselves. They state that, 'this chap you're speaking of, what my darg bit. Well – he's black. Leastways, his legs are' (*IM* 18). One man states that he 'seed through the tear of his trousers and the tear of his gloves. You'd have expected a sort of pinky to show, wouldn't you? Well there wasn't none. Just blackness. I tell you he's as black as my hat' (*IM* 18). The comparison of Griffin with 'blackness' and the simile, 'as black as my hat', are overtly coded as racial. The idea of blackness being the fuel for 'otherness' is, understandably, also explored within race and ethnicity studies. The villagers mistakenly conflating invisibility with blackness creates a connection between the deformed 'Other' and the racial 'Other', as discussed earlier. His clothes, which have become his defence against the public as well as his disguise to hide his bodily

differences, are damaged, revealing his odd-body. The expectation that he is going to be Caucasian highlights how there is a social presumption about skin colour as well as bodily form (as discussed in Chapter One). What Garland-Thomson calls 'appearance impairments' are just as relevant in racial studies, as non-white skin is a bodily component that departs from Victorian England's social expectation. These racial differences that create the 'Other' are also explored in Flannery O'Connor's *The Artificial Nigger* (1955). According to Toni Morrison's reading of O'Connor, 'the story is a carefully rendered description of how and why blacks are so vital to a white definition of humanity'.[96] This imperative to define humanity against what is deemed not to be human, whether this be through race or disability, is what is required to be broken down in order to form an inclusive society. Similarities between different groups of people, therefore, are stronger than the differences and Griffin's alleged inhumanity cannot be used to reinforce the others' humanity.

Griffin remains a lonely man; misunderstood and a target for bullying. He is 'a person of so remarkable an appearance and bearing' that the narrator claims that 'it was inevitable that [he] should form a frequent topic' of conversation (*IM* 20). This reinforces the idea that the human/'Other' binary is founded upon appearance and that deviance from the socially expected bodily form labels the individual as the 'Other'. Therefore, the purpose of Griffin's invisibility is twofold. He represents bodily 'otherness' whilst also representing the disruption of social rules. Wells presents the Iping community as representative of a conservative, fearful, and ignorant society. It is a society that typifies Victorian English social values: it has a public house, a church that all the villagers visit every Sunday, a visiting doctor, and a collection of gossiping locals. Placing the 'Other' right in the heart of the community disrupts the social dynamic. Jeanne Murray Walker explains that 'invisibility is terrifying to the people for good reason [as it] signifies a lack of social definition. A man who on one hand physically exists but on the other has no social status can wreak havoc in society'.[97] Griffin's appearance disturbs the village's social order, making it possible to re-evaluate the values which

[96] Toni Morrison, *The Origin of Others* (New York: Harvard University Press, 2017), p.20.
[97] Jeanne Murray Walker, 'Exchange Short Circuited: The Isolated Scientist in H.G. Wells's *The Invisible Man*', *The Journal of Narrative Technique*, 15 (1985), 156-168 (p.162).

underpin it. Wells is reflecting on how the social dynamic as a whole needs to be disrupted and re-evaluated so that the 'Other' is not isolated and misunderstood.

Misunderstanding is again shown through the light and darkness as Griffin 'rarely went abroad by day' but would leave his lodgings at twilight (*IM* 19). When he did go out, he 'chose the loneliest paths and those most overshadowed by trees and banks' (*IM* 19). In the obscure light and shadows, he is labelled as 'The Bogey Man', which 'led to the closing of doors, the pulling down of blinds [and] the extinction of candles and lamps' (*IM* 21). Through the darkness he is described as a monster from a nightmare: a metonym for terror. The lack of light (understanding) allows the imagination of the villagers to exaggerate their fears and to be governed by their misunderstandings. The villagers' theorising about Griffin introduces comic relief, but through this comic element, Wells is satirising the inclination of the human mind to avoid accepting physical difference and instead flee to superstition and folklore. However, the Bogey Man is a sign of primitive superstition, highlighting the villagers' own regression to primitive fears. In addition, the irony of the enhancement of darkness, through shutting blinds and extinguishing candles and lamps, reinforces this ignorance and regression.

The ignorance progresses a little when Griffin attempts to provide an understanding towards his body when he strips himself of his clothes and bandages to reveal the invisible body beneath. He exclaims 'you don't understand […] who I am or what I am. I'll show you' (*IM* 33). He begins to withdraw his concealments revealing a 'black cavity' in the centre of his face, 'then he removed his spectacles […] took off his hat, and with a violent gesture tore at his whiskers and bandages' (*IM* 33). The room has 'artificial darkness', with 'one thin jet of sunlight' that penetrates into the room (*IM* 31). This symbolically echoes the knowledge of the 'Other's' true self piercing through into the room, while still showing its limitations: it is thin and restricted. Griffin is attempting to be understood but does not offer any explanation for why his body is like it is. To be understood, he must provide an explanation and not just shock. The onlookers are horrified by the visual spectacle and his 'metamorphosed face' and still do not truly understand what is happening (*IM* 33). This causes violent responses, as one man 'comes with [a] knife' against the 'headless figure' (*IM* 34). This fear is caused through a lack of sympathy as Griffin's actions simply shock without him offering any enlightenment

and knowledge about his body. This upholds the human/'Other' boundary as Griffin's attempt to communicate and receive understanding/sympathy is flawed, reflected by the lack of light visible in the room.

Finally, a shift towards the acknowledgement of Griffin's humanity begins when Griffin finds Doctor Kemp and explains his oddity as well as showing it. The light within the scene is the brightest of all the episodes so far. The room has 'three windows – north, west and south' and as it is 'early evening' the sun comes through the west window (*IM* 62). There is also 'a microscope, glass slips, minute instruments [and] scattered bottles' under the north window, reflecting the light around the room (*IM* 62). Furthermore, 'Dr Kemp's solar lamp was lit, albeit the sky was still bright with the sunset light and his blinds were up' (*IM* 62). The development of understanding towards the 'Other' is symbolically progressive and now succeeds in disassembling the binary. Griffin, who enters uninvited into Kemp's lodgings, explains that 'I am Griffin, of University College […] I am just an ordinary man, a man you have known – made invisible' (*IM* 71). He begins with his own name and where he studied, both of which add to his individual identity, emphasising his uniqueness and intelligence. Furthermore, the repetition of the word 'man' reinforces his humanity both in his ordinariness ('just an ordinary man') and his familiarity ('a man you have known'). By doing this, Griffin humanises himself at the first instance he can through his own description, dispelling the homogenised 'Other' label he has received. This, and the fact that Kemp knew Griffin before his invisibility, reflects the plea for acceptance and inclusion on a personal level.

Griffin continues to plead his humanity when he explains that 'I'm wounded, in pain and I am tired…' (*IM* 71). He is not the feared, grotesque Bogey Man, but someone who needs help and to be accepted by the village. He begins to bleed in front of Kemp. His blood becomes 'visible as it coagulates […] it's only the living tissue I've changed, and only for as long as I'm alive' (*IM* 72). Griffin is showing vulnerability and mortality, an ability to feel pain and that he visibly bleeds like any other human - there are similarities between the two men that allows Griffin to begin shedding the 'Other' identity in Kemp's view.

From here, there is a shift in the narration when Griffin's speech is attributed to 'Griffin' and not 'said [by] the Invisible Man' (*IM* 72). He is no longer indecipherable but a man with a name and an identity. When Griffin smokes, 'his mouth, and throat, pharynx and nares became visible,' which highlights how his human body parts are now distinguishable (*IM* 73). The amount of light within the scene expresses the improved level of understanding towards Griffin's odd-body. Explanation, knowledge and understanding of the 'Other' is key to Wells's alternative solution to the human/'Other' binary and the potential to break down this boundary. Griffin and Kemp were able to have an enlightening conversation, albeit short-lived, about why Griffin's body is like it is, and Griffin was viewed, for that moment, as human and not the 'Other'.[98]

The novel concludes with the revealing of Griffin's true human body, eroding the boundary between the 'Other' and the human. Griffin is hunted by the villagers and despite his attempt to escape capture, they all 'form a line', encircling him and 'increasing the pressure of the crowd' (*IM* 129, 131). Despite the attempt to explain his differences to Mrs Hall and the villagers in The Jolly Cricketers, he is still hunted down. Even his attempt to explain himself to Doctor Kemp, although more successful, still left him described as 'inhuman' by the doctor (*IM* 113). Wells is showing the constant struggle that faces the project to challenge and break down the human/'Other' boundary. When the villagers capture Griffin and encircle him, Kemp grabs him but 'he's not breathing' and he cannot feel his heartbeat (*IM* 131). Griffin's death slowly becomes evident when he gradually becomes visible – 'everyone saw, faint and transparent, as though made of glass, so that veins and arteries, and bones and nerves could be distinguished, the outline of a hand – a hand limp and prone. It grew clouded and opaque' (*IM* 131). Griffin's humanity is beginning to reveal itself at the very moment he ceases to be a living human. His likeness to those that now surround him becomes evident. His whole body is gradually revealed,

> Slowly beginning at his hands and feet, and creeping slowly along his limbs to the vital centres of his body, that strange change continued […] First came the little white veins, a hazy grey sketch of a limb, then the glassy bones and intricate arteries, then the flesh and skin, first a faint fogginess, and then growing rapidly dense and opaque. Presently they could

[98] There is a brief glimpse of more sympathy and human connection towards Griffin before the village mob triumphs.

> see his crushed chest and his shoulders, and the dim outline of his drawn and battered features.
>
> (*IM* 131)

The slow revelation that Griffin is as human as every member of the crowd is pivotal to both the villagers' perception of the 'Other' and the reader's. This bodily difference that had been described as monstrous and grotesque makes Griffin no less human, despite him being believed to be so. On one hand, he is left, symbolically within society (he is encircled by the villagers), who finally must accept that he is human. However, there is no positive ending to the novel; encircling one individual denotes bullying, showing that the views of the villagers have not progressed since the earlier events of victimisation. Instead, the bullying has heightened to violence. Griffin lays 'naked and pitiful on the ground, the bruised and broken body of a young man' (*IM* 131). He is killed by ignorance and forces the question of who the monster is. In the brightest light of daylight, the full understanding that Griffin is just as human as the rest of the village is realised too late. This sends a shocking reminder to the reader that society's acceptance and understanding of diversity must come before it is too late. In the novel, Griffin becomes the representative figure of the 'Other': an outcast, bullied for his difference. An inclusive society must be built through education, without boundaries and binaries. There is no 'Other', just diversity.

Conclusion

H.G. Wells was pioneering in his day and continues to be influential today, both in his scientific predictions and his social policies. His fiction tells of modern-day emails, the atomic bomb and genetic engineering, while his social reforms led to events such as the writing of the Universal Declaration of Human Rights in 1948. W. Warren Wagar stated in the 1960s that Wells 'never wavered in his commitment to a world state [and] I regard him as one of the most significant minds at work in the twentieth century, and one of the few whose worldview remains fresh and imperative today'.[99] What this study has shown is that Wells used his fiction to influence different areas of human experience than the New World Order and international relations important in Wagar's Cold War context.[100] According to my arguments, the early scientific romances interrogate the binary between the human and the 'Other' to influence relations between disability and able-bodied. This has the potential to improve human relations in all literate societies.

Although this study only looks at a small part of Wells's *oeuvre* and therefore cannot draw definitive conclusions on Wells's work as a whole, it has shown that these early novels can be read as advocating understanding and acceptance of disability. This thesis is therefore able to contribute to the conversation about nineteenth century disability in fiction. Martha Stoddard Holmes draws on many examples in her 2017 study of Victorian disability fiction including works by Dickens, Gaskell, the Brontës and Wilkie Collins. She concludes that 'such representations expressed, reinscribed, and challenged firmly held beliefs; publicised, posited, and explored new ones; and articulated and shaped for readers actual encounters with disablement in themselves or others'.[101] My work extends Holmes' approach to Wells, in showing that he is a writer who used fiction to challenge firmly held beliefs about disablement. Chapter One and Chapter Two show how Wells acknowledges and then challenges the received idea that deformed individuals are the 'Other', both in visual appearance and

[99] W. Warren Wagar, *H.G. Wells: Traversing Time,* (New Haven: Yale University Press, 1963), p. 277.
[100] In *Outline of History*, Wells explains that 'I am a firm believer in the urgent need for world controls in international affairs' and that there is a need 'for a drastic reconstruction that will give Germany, Russia, Turkey and other excluded powers a sense of equal and honourable cooperation' [H.G. Wells, *The Outline of History: Being a Plain History of Life and Mankind* (London: Newnes, 1920), p.740].
[101] Holmes, 'Embodying Affliction in Nineteenth-Century Fiction', p.71.

physical segregation, pursuing the view that they should be integrated within society. Although Wells's beliefs about 'the defectives' varied during his later career, the four early novels explored in this study show that Wells has a good claim to be compared with the likes of Dickens, Gaskell, Collins and the Brontës in their portrayal of disability.

The early scientific romances, from *TTM* (1895) to *WOTW* (1898), challenge standardised expectations of the body and deformity. These novels undermine the concept of the culturally created 'Other' through visual difference, disrupting the standardised body of the human. Using the binary between the human and the 'Other' to explore the relationship between the able-bodied and the disabled draws upon the cultural implications of categorisations of the human and the body politic. The novels raise emotive questions: at what point does a deformity render someone categorically 'inhuman'? Who or what authority has the right to determine this categorisation? As this study has shown, these narratives emphasise how preconceived boundaries between the human and the 'Other' are insubstantial and Wells dismantles and undermines this binary, redefining 'the human' inclusively. By exposing the binary, the study has shown how Wells's novels challenge his readers' beliefs about the 'normal' body and disability within society, allowing them to question their own normative model of the body.

Although this study offers a reading of Wells's early scientific romances as more progressive than is the critical norm, there are aspects of the texts which support less affirmative interpretations. In *WOTW* and *IM*, both representatives of the 'Other' die at the end of the novels. Wells states in *The First Men in the Moon* (1901) that 'the writer's task is […] to offer a symbolic interpretation of the new phase of "progress" at the moment in which it is becoming the ideology of the newly emerging social classes'.[102] Wells is offering an allegory of what is possible whilst also showing that it is up to the reader whether they pursue this: Wells is merely a provider of speculative possibilities. The deaths in these two texts happen due to the environment (in the case of the Martians, Earth's bacteria) or the social climate (in the case of Griffin and parochial society). This study has shown that in the novels

[102] H.G. Wells, quoted by Carlo Pagetti and Marie-Christine Hubert, '*The First Men in the Moon*: H.G. Wells and the Fictional Strategy of his Scientific Romances', *Science Fiction Studies*, 7 (1980), 124-134 (p.125).

there are moments where human characters fail to seize the potential for inclusivity and the symbolic 'Other' suffers as a result of their inaction or malign action. Wells is showing the potential for inclusivity while also acknowledging contemporary Victorian prejudice against the 'Other'. The principle is captured in the comical epitaph he proposed for himself, 'I told you so, You damned fools'.[103] He is showing what is possible, but for that possibility to come to fruition, the social climate must change.

To develop this research further, the model could be applied to a more extensive study of the substantial Wellsian *oeuvre.* Wells's later non-fiction texts offer a complex presentation of his beliefs and writing about disability during his long life. In *The Science of Life* (1930), Wells explains that 'perhaps in years to come our descendants will look with intelligence over their pedigree […] with a prompt resort to the lethal chamber for any undesirable results. A grim Utopia, no doubt, but in that manner our race might be purged of its evil recessives for ever'.[104] He also proposes that slum-dwellers are 'responsible for a large amount of vice, disease, defect, and pauperism', adding that 'the problem of their elimination is a very subtle one, and there must be no suspicion of harshness or brutality in its solution'.[105] These statements seem conclusive on Wells's views changing from a relatively sympathetic perspective on disability in his early career (as presented in this study) to a drive to eliminate disability from society after the First World War. However, Wells himself had personal experience with disability and in 1934 founded both the British Diabetic Association (now Diabetes UK) and the National Council for Civil Liberties that promotes human and civil rights. There is clearly a fascinatingly complex relation between Wells's presentation of his beliefs about human rights and his actions. Moreover, in the 1940s, Wells's views changed again. In 1942, Wells rejected *The Science of Life* stating that 'we have to take everything we beget. Nor do we want a set type, we want a variety of types'.[106] In a radio broadcast two years later, he stated that 'all over the earth babies start from scratch, full of distinctive and untried possibilities, which the New World will

[103] H.G. Wells, 'Appendix: Wells's Prefaces to the 1941 Penguin Edition', *The War in the Air* (London: Penguin Classics, 2007), pp.277-281 (p.277).
[104] H.G. Wells, Julian Huxley, G.P. Wells, *The Science of Life* (London: Cassell and Company, 1931), p.307.
[105] *The Science of Life* (p.875).
[106] H.G. Wells, *Phoenix: A Summary of the Inescapable Conditions of World Reorganisation* (London: Secker and Warburg, 1942), p.142.

develop eagerly'.[107] With further research, the study into Wells's presentation of disability and disability rights would untangle this complex relationship between the public Wells and the Wells behind the pen, presenting the move from advocacy to opposition as not so conclusive.

Wells's early scientific romances offer an insight into late-Victorian culture, in its presentation and reception of the odd-body. In undermining the binary between the human and the 'Other', he also undermines the social separation between the able-bodied and the disabled. Christopher Keep explains that Wells's *The Man of the Year One Million* (1893) emphasises 'a marked fascination with the ways in which technology will gradually insinuate itself into the evolutionary process and transform the shape of the body to come'.[108] At a time where advancements in understanding of evolution, hereditary traits and medical science were showing how the human body was not fixed and standard, Wells seized the opportunity to create speculative fictions which encourage readers to accept that the human body is not standardised, but diverse.

[107] H.G. Wells, 'Man's Heritage', *Reshaping Man's Heritage,* ed. by H.G. Wells, J.S. Huxley, and J.B.S. Haldane (London: Allen and Unwin, 1944), pp.7-13 (p.11).
[108]Christopher Keep, 'H.G. Wells and the End of the Body', *Victorian Review,* 23 (1997), 232-243 (p.235).

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